THE RETURN OF
EVITA
WITH RICKY MARTIN →

THE BEST OF TV'S
EXTREME
COMEDIES

INSIDE THE NEW
BOX OFFICE
BOOM →

THE LORAX

Entertainment Weekly

#1198
MARCH 16, 2012

Mad Men PREVIEW

WHAT'S NEXT FOR TV'S BEST DRAMA

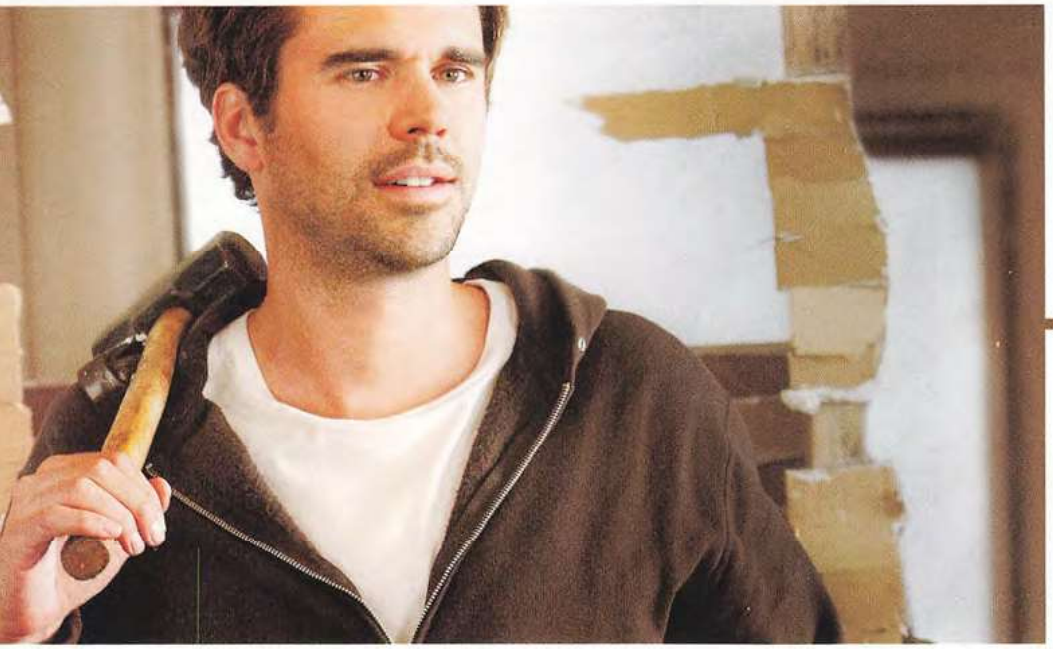
Exclusive Season 5 Photos and Scoop

All the Drama Behind the Scenes

Recaps of All 4 Seasons

PLUS
AN EXCLUSIVE EXCERPT FROM
THE TWELVE
THE SEQUEL TO
THE PASSAGE

Jon Hamm as Don Draper



BAD BOY

GOOD GIRL

All their rules are about to get...

BENT

PREMIERES **WED MAR 21 • 9/8c**

nbc.com/bent

Like us on Facebook #Bent

A Division of NBCUniversal

Contents

ENTERTAINMENT WEEKLY / MARCH 16, 2012

44

THE DIRECTOR
Mike Nichols (left with George Segal, Elizabeth Taylor, and Richard Burton on the set of *Who's Afraid of Virginia Woolf?* in 1965) reflects on his long and varied career

RINGTHEBELL.TV on Archive.org

Features

26 COVER *Mad Men* After 17 months, *Mad Men* is finally back. When the last orchestral strains fade, will Don be married? Will Joan be a mommy? Will Sterling Cooper Draper Pryce survive? The show's creator and cast tell us what to expect—and why it took so long to get here. **BY DAN SNIERSON**

36 Adam Scott You know you love him. Now get ready to share him with the rest of the planet. The *Parks and Recreation* star emerges as a true leading man in the new romantic comedy *Friends With Kids*. **BY BENJAMIN SVETKEY**

40 *Evita* The legendary musical tangos back to Broadway for the first time in a generation. And its new stars—Ricky Martin and Argentine breakout Elena Roger—know a little something about Latin flavor. **BY ADAM MARKOVITZ**

44 Mike Nichols The director has spent the past six decades with an eye on our ever-changing times. Now he focuses, for a moment, on himself. **BY CHRIS NASHAWATY**

Departments

2 Feedback

3 Editor's Note

4 The Cover Shoot

6 What's Hot on EW.com

9 EW Looks Back

11 The Must List

14 News and Notes The 2012 box office is on a roll...Inside the *Desperate Housewives* trial...Hit List...George Clooney, Brad Pitt, and more show their support for gay marriage...Hollywood Insider...Libby Gelman-Waxner...Monitor.

80 The Bullseye

Reviews

50 Movies Sci-fi epic *John Carter* is a galactic mess; *Friends With Kids*; Will Ferrell Q&A; *Monty Python and the Holy Grail* on Blu-ray...

60 TV Extreme comedies *Eastbound & Down*, *Archer*, and *Delocated*; Megan Mullally...

68 Music What's that song? TV ad edition...

72 Books Lauren Groff's *Arcadia*; excerpt from Justin Cronin's *The Twelve*; Kristen Johnston...

(COVER) DR. SEUSS' THE LORAX: UNIVERSAL AND ILLUMINATION ENTERTAINMENT; MARTIN: EVAN AGOSTINI/AP IMAGES; (THIS PAGE) HULTON ARCHIVE/GETTY IMAGES

FEEDBACK

Sparkling Crystal

What a great article on **Billy Crystal**. I'm an avid fan of the Oscars and movies in general, and have long felt he has been the best host. Mr. Crystal is a comedian and a class act, but most of all he's a mensch.

JUDY RUSH
Kansas City, Mo.

Making Strides

Your article on **actors with Down syndrome** hit me personally, as I wrote a play called *Over the Tavern* that features a character modeled after my late brother, who had Down syndrome. The play has had more than 200 productions, but the three most memorable and moving for the audience were those in which the directors were fortunate enough to find actors with DS for the role. I hope this piece opens many doors and minds.

TOM DUDZICK
Nyack, N.Y.

As the mother of a young son who has DS, I was thrilled with your article. With a number of recent movies casually using the word "retarded," it was meaningful to read a story highlighting the accomplishments of individuals who happen to have an extra chromosome.

JENNIFER TOWELL
Akron, Ohio

Always a Bridesmaid, Never a Bride

Owen Gleiberman asked Oscar voters to imagine a world in which ***Bridesmaids*** can win Best Picture (Movies), but I'd rather imagine a world where the best picture does indeed win Best Picture, which is exactly what happened this year.

STEVEN WOLFE
Stamford, Conn.

TV's Classic Sob Stories

In EW Looks Back, we revealed which heartrending moments triggered our tear ducts. Readers cried foul over the omission of these emotional scenes.

Futurama
(Nov. 17, 2002)
No list of TV's saddest moments is complete without the ending of "Jurassic Bark." Just thinking about Fry's faithful dog closing his eyes makes me choke up.
—DENNIS LAYCOCK
Columbus, Ohio

Buffy the Vampire Slayer
(May 19, 1998)
Every time I think about "Becoming: Part 2"—the episode where Buffy was forced to kill her beloved, Angel, and send him to hell—tears well up in my eyes.
—MINDY HARRIS
Ravenna, Ohio

ER
(May 9, 2002)
I was shocked that "On the Beach," after Dr. Greene died, wasn't included. Am I the only one who still wells up hearing *that* version of "Somewhere Over the Rainbow"?
—SARI WITTLIN
Chicago

Scrubs
(May 6, 2009)
The last several minutes of "My Finale" were the ultimate reward for fans. We got a tender bit of closure to J.D. and Elliot's story with a montage set to Peter Gabriel's cover of "The Book of Love."
—DAVE BELL-FEINS, Boston

Star Trek
(April 6, 1967)
What about "The City on the Edge of Forever," when Captain Kirk finally realized that for the good and advancement of the free galaxy, Edith Keeler must die?
—BARRON FITZGERALD
Hyannis, Mass.

Friday Night Lights
(Dec. 2, 2009)
The moment when the reserved Matt Saracen had a meltdown after the death of his father, in season 4's "The Son," couldn't have been more heartbreaking.
—DEREK LEWIS
Hermitage, Tenn.

London's Nancy Drew

I was glad to find "Nine Great Cures for *Downton Abbey* Withdrawal" (Books). But you overlooked a wonderful WWI-era heroine in **Maisie Dobbs**, the sleuthing protagonist of Jacqueline Winspear's mystery series. If *Downton*'s Anna had gone off to college, been sponsored by Lady Mary, and fallen in star-crossed love with a doctor in a field hospital during the war...well, that's just the start of Maisie's tale. It would make a great *Masterpiece* adaptation itself, actually.

EMILY WOODWARD
Watertown, Mass.

CORRECTION
Anne Seibel is Midnight in Paris' *production designer (Movies).*

I thoroughly enjoyed your review of *Southland*—the best drama on TV. Lucy Liu was a bold addition to the show. Now, if only TNT would pick up *Prime Suspect*.
—**ELBERT MARSHALL JR.**, CONCORD, N.C.

Lucy Liu

WRITE TO US! We want to know what you think. Send emails to *ew_letters@ew.com* or mail to 135 W. 50th St., New York, NY 10020. Include your name, address, and telephone number. Letters may be edited for clarity or length.

CUSTOMER SERVICE AND SUBSCRIPTIONS
For 24/7 service, please use our website (*www.ew.com/customerservice*), or call 1-800-828-6882. You can also write to ENTERTAINMENT WEEKLY at P.O. Box 30608, Tampa, FL 33630-0608.

BUFFY THE VAMPIRE SLAYER: RICHARD CARTWRIGHT/THE WB; ER: MPTV.NET; SCRUBS: RICHARD CARTWRIGHT/ABC; STAR TREK: NBC/PHOTOFEST; FRIDAY NIGHT LIGHTS: BILL RECORDS/NBC; LIU: DOUG HYUN/TNT

EDITOR'S NOTE

FOLLOW ME ON TWITTER → @JessCagleEW

RING THE BELL
on Archive.org

A WELL-DESIGNED LIFE

Two and a half years ago Amid Capeci arrived at EW as design director. During his storied career he had done brilliant work for *Rolling Stone* and *Newsweek*. But I like to think he felt most at home here, putting his broad taste, deep knowledge, and passion for all kinds of pop culture to use. He never forgot the time when he was 8 years old and his parents introduced him to the original Riddler, Frank Gorshin, who did a Burt Lancaster impression for him. He loved the Broadway show *The Producers* so much that he finagled his way into the role of an extra in the movie version. He would watch his favorite movies 5, 10, even 15 times. He would buy theater tickets months before opening night. He would quote lines from *30 Rock*. He would spend weekends watching what he called "genre marathons" of films. He married a fantastic woman named Amy Conway and became a father, and he liked nothing more than sharing his favorite movies with his kids, Virginia and Luca, whom he lived for. He loved breaking news and oddball challenges: Last year he spent weeks looking at dozens of options for EW's Muppets cover. He considered various combos of Muppets and arrangements of Muppets and Muppets in various attire; he finally decided on a simple photo of Kermit the Frog alone on a black background, and he turned the logo Kermit green. It was genius in its simplicity—using the vernacular of movie-star covers to articulate Kermit's place in pop culture—and it had the kind of elegance, ingenuity, and humor that would define Amid's career. He had an effortless, old-school style—he was a gentleman but never stuffy or cynical—and he believed in the romance of New York and working in the media. So it's fitting that we were working on a *Mad Men* cover when we got the news that Amid, after a battle with cancer, had passed away on Feb. 28 at age 50. EW's Jeff Giles, who also worked with Amid at *Newsweek*, described him this way: "Amid Capeci was what my father, and probably yours, would have called a class act." Amid helped revitalize EW, overseeing the redesign of key sections of the magazine, and he was instrumental in the development of our tablet editions. But his greatest design was his design for living—with joy, generosity, curiosity, and loyalty. All those late, late Monday nights, when we would sit in his office fussing with a cover till the wee hours, his laughter and his patience and his talent never waned. Sometimes we thought those nights would go on forever, and now I wish they would.

Amid Capeci, and some of his favorite covers

CAPECI: GLENN GLASSER

Jess

JESS CAGLE,
MANAGING EDITOR

SMOKE SCREEN

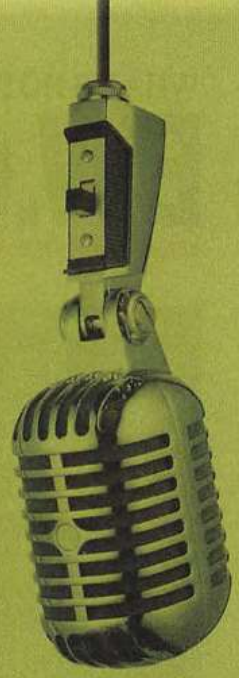
Don Draper is not what you'd call warm and cuddly. But when photographer Michael Muller shot the man behind *Mad Men*'s Draper in Los Angeles on Feb. 2, the mood was downright friendly. "He's a real sweetheart, a down-to-earth guy," says Muller of Jon Hamm. While Muller has photographed the actor for EW before, this shoot was more about his now-iconic character—and the intrigue of the era that Draper represents. "We were really going for that moody Don Draper lighting that matched the time period," says Muller, who learned something new about Hamm's talents during the shoot: "He was blowing perfect smoke rings." —*Marc Snetiker*

COVER CREDITS

Jon Hamm photographed exclusively for EW by Michael Muller on Feb. 2, 2012, in Los Angeles

STYLING: TIFFANY WHITE; HAIR: THERAESA RIVERS; MAKEUP: LANA HOROCHOWSKI; SET DESIGN: ARIANA NAKATA/THE PARTOS AGENCY; SUIT: JANIE BRYANT

Photograph by **MICHAEL MULLER**



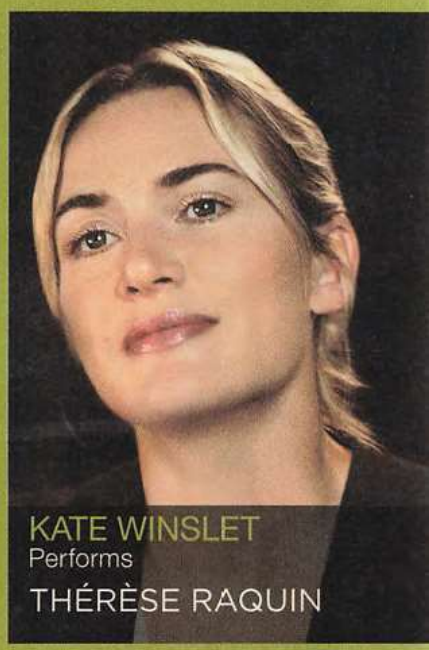
HEAR GREAT BOOKS PERFORMED BY HOLLYWOOD'S FINEST

THE a-LIST COLLECTION

SUSAN SARANDON
Performs
THE MEMBER OF THE WEDDING

ANNE HATHAWAY
Performs
THE WONDERFUL WIZARD OF OZ

SAMUEL L. JACKSON
Performs
A RAGE IN HARLEM



KATE WINSLET
Performs
THÉRÈSE RAQUIN

audible.com
An Amazon company

Download one of these audiobooks
FREE at **audible.com/ewoffer**

Offer good only for new members with free membership trial. See audible.com/ewoffer for details.

WHAT'S HOT ON OUR SITE

EW.COM

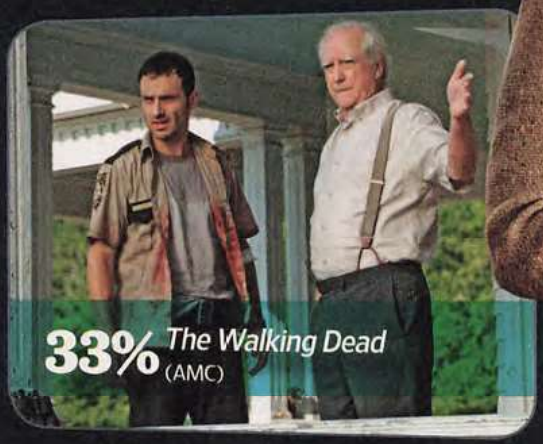
OUR BLOGS

INSIDE TV | POPWATCH | MUSIC MIX

EW POLL

TIME-SLOT WAR: WHAT SHOW RULES SUNDAYS AT 9 P.M.?

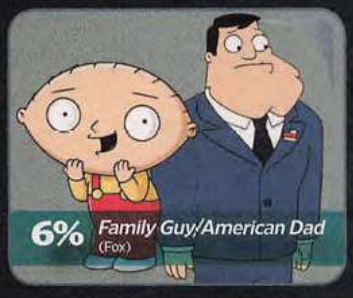
TV schedules don't get much more competitive than Sunday nights at 9 p.m. We wondered: Which of the following programs demands your immediate viewing attention?



33% The Walking Dead (AMC)

38% The Good Wife (CBS)

8% The Celebrity Apprentice (NBC)



6% Family Guy/American Dad (Fox)

6% Shameless (Showtime)

5% Desperate Housewives (ABC)

2% Luck (HBO)

2% The Real Housewives of Atlanta (Bravo)

SOUTH BY SOUTHWEST

Head to EW.com for breaking news from Austin's annual music/film festival (March 9–18), including performances from Fiona Apple, Bruce Springsteen (below), and more.

TALKING WITH THE TV STARS

Get the inside scoop on your favorite shows as we report from PaleyFest, now through March 14. This year's panels feature casts from *Revenge*, *The Vampire Diaries* (above), and more.

FOLLOW US ON TWITTER → @EW FRIEND US ON FACEBOOK → facebook.com/entertainmentweekly

THE GOOD WIFE: DAVID M. RUSSELL/CBS; THE WALKING DEAD: GENE PAGE/AMC; THE CELEBRITY APPRENTICE: MITCHELL HAASETH/NBC; FAMILY GUY, AMERICAN DAD: FOX (2); SHAMELESS: CLIFF LIPSON/SHOWTIME; DESPERATE HOUSEWIVES: MATTHEW ROLSTON/ABC; LUCK: GUSMANO CESARETTI/HBO; THE REAL HOUSEWIVES OF ATLANTA: QUANTRELL COLBERT/BRAVO; SPRINGSTEEN: MIKE MARSLAND/WIREIMAGE.COM; THE VAMPIRE DIARIES: ART STREIBER/THE CW

Save on ADVAIR DISKUS.*
ADVAIR® helps you breathe better.†‡

Your results may vary.
Talk to your doctor to see if ADVAIR might be right for you.

*Get your first full prescription free and save on refills.**

ADVAIRsavings.com or 1-800-524-1729

Approved Uses for ADVAIR DISKUS

- **ADVAIR DISKUS is for the treatment of asthma in patients 4 years and older. ADVAIR should be used only if your healthcare provider decides that your asthma is not well controlled with a long-term asthma control medicine, such as an inhaled corticosteroid.**
- **ADVAIR DISKUS 250/50 is approved for adults with COPD, including chronic bronchitis, emphysema, or both. You should only take 1 inhalation of ADVAIR twice a day. Higher doses will not provide additional benefits.**
- **ADVAIR DISKUS is not for, and should not be used to treat, sudden, severe symptoms of asthma or COPD. ADVAIR won't replace a rescue inhaler.**

Important Safety Information About ADVAIR DISKUS

- **People with asthma who take long-acting beta$_2$-adrenergic agonist (LABA) medicines, such as salmeterol (one of the medicines in ADVAIR), have an increased risk of death from asthma problems.** It is not known whether fluticasone propionate, the other medicine in ADVAIR, reduces the risk of death from asthma problems seen with salmeterol.
  - **Call your healthcare provider if breathing problems worsen over time while using ADVAIR.** You may need different treatment.
  - **Get emergency medical care if** breathing problems worsen quickly and you use your rescue inhaler medicine, but it does not relieve your breathing problems.
- ADVAIR should be used only if your healthcare provider decides that your asthma is not well controlled with a long-term asthma control medicine, such as an inhaled corticosteroid.
- When your asthma is well controlled, your healthcare provider may tell you to stop taking ADVAIR. Your healthcare provider will decide if you can stop ADVAIR without loss of asthma control. Your healthcare provider may prescribe a different asthma control medicine for you, such as an inhaled corticosteroid.
- Children and adolescents with asthma who take LABA medicines may have an increased risk of hospitalization for asthma problems.
- Do not use ADVAIR to treat sudden, severe symptoms of asthma or COPD. Always have a rescue inhaler medicine with you to treat sudden symptoms.
- Do not use ADVAIR DISKUS if you have severe allergy to milk proteins. Ask your doctor if you are not sure.
- **Do not use ADVAIR more often than prescribed. Do not take ADVAIR with other medicines that contain a LABA for any reason.** Tell your doctor about medicines you take and about all of your medical conditions.
- **ADVAIR DISKUS can cause serious side effects, including:**
  - **serious allergic reactions.** Call your healthcare provider or get emergency medical care if you get any of the following symptoms of a serious allergic reaction: rash; hives; swelling of the face, mouth, and tongue; breathing problems.
  - **sudden breathing problems immediately after inhaling your medicine.**
  - **effects on heart:** increased blood pressure; a fast and irregular heartbeat; chest pain.
  - **effects on nervous system:** tremor; nervousness.
  - **reduced adrenal function (may result in loss of energy).**
  - **changes in blood (sugar, potassium, certain types of white blood cells).**
  - **weakened immune system and a higher chance of infections.** You should avoid exposure to chickenpox and measles, and, if exposed, consult your healthcare provider without delay. Worsening of existing tuberculosis, fungal, bacterial, viral, or parasitic infections, or ocular herpes simplex may occur.
  - **lower bone mineral density.** This may be a problem for people who already have a higher chance of low bone density (osteoporosis).
  - **eye problems including glaucoma and cataracts.** You should have regular eye exams while using ADVAIR.
  - **slowed growth in children.** A child's growth should be checked often.
  - **pneumonia.** People with COPD have a higher chance of getting pneumonia. ADVAIR may increase the chance of getting pneumonia. Call your doctor if you notice any of the following symptoms: increase in mucus (sputum) production; change in mucus color; fever; chills; increased cough; increased breathing problems.
- **Common side effects of ADVAIR DISKUS for asthma include** upper respiratory tract infection, throat irritation, hoarseness and voice changes, thrush in the mouth and throat, bronchitis, cough, headache, and nausea and vomiting. In children with asthma, infections in the ear, nose, and throat are common.
- **Common side effects of ADVAIR DISKUS 250/50 for COPD include** thrush in the mouth and throat, throat irritation, hoarseness and voice changes, viral respiratory infections, headache, and muscle and bone pain.

*Subject to eligibility. Restrictions apply.

†People ages 12 years and older with asthma taking ADVAIR DISKUS 100/50 experienced improved lung function on a breathing test compared with people taking either fluticasone propionate 100 mcg or salmeterol 50 mcg (inhalation powders) alone.

‡ADVAIR DISKUS 250/50 is clinically proven in COPD to significantly improve lung function (measured by a breathing test), compared with people taking either fluticasone propionate 250 mcg or salmeterol 50 mcg (inhalation powders).

Please see Brief Summary of Important Safety Information about ADVAIR DISKUS on next page.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

gsk GlaxoSmithKline

GSK for you If you don't have prescription coverage and can't afford your medicines, visit GSKforYou.com or call 1-866-GSK-FOR-U (1-866-475-3678)

ADVAIR DISKUS® 250/50
(fluticasone propionate 250 mcg and salmeterol 50 mcg inhalation powder)

ADVAIR DISKUS®

(fluticasone propionate and salmeterol inhalation powder) BRIEF SUMMARY

This summary does not take the place of talking to your healthcare provider about your medical condition or treatment. See full Prescribing Information for complete product information.

What is the most important information I should know about ADVAIR DISKUS?

ADVAIR DISKUS can cause serious side effects, including:

1. **People with asthma who take long-acting beta$_2$-adrenergic agonist (LABA) medicines, such as salmeterol (one of the medicines in ADVAIR DISKUS), have an increased risk of death from asthma problems.** It is not known whether fluticasone propionate, the other medicine in ADVAIR DISKUS, reduces the risk of death from asthma problems seen with salmeterol.
   - **Call your healthcare provider if breathing problems worsen over time while using ADVAIR DISKUS.** You may need different treatment.
   - **Get emergency medical care if:**
     - breathing problems worsen quickly and
     - you use your rescue inhaler medicine, but it does not relieve your breathing problems.
2. ADVAIR DISKUS should be used only if your healthcare provider decides that your asthma is not well controlled with a long-term asthma control medicine, such as inhaled corticosteroids.
3. When your asthma is well controlled, your healthcare provider may tell you to stop taking ADVAIR DISKUS. Your healthcare provider will decide if you can stop ADVAIR DISKUS without loss of asthma control. Your healthcare provider may prescribe a different asthma control medicine for you, such as an inhaled corticosteroid.
4. Children and adolescents who take LABA medicines may have an increased risk of being hospitalized for asthma problems.

What is ADVAIR DISKUS?

- ADVAIR DISKUS combines an inhaled corticosteroid medicine, fluticasone propionate (the same medicine found in FLOVENT®), and a LABA medicine, salmeterol (the same medicine found in SEREVENT®).
  - Inhaled corticosteroids help to decrease inflammation in the lungs. Inflammation in the lungs can lead to asthma symptoms.
  - LABA medicines are used in people with asthma and chronic obstructive pulmonary disease (COPD). LABA medicines help the muscles around the airways in your lungs stay relaxed to prevent symptoms, such as wheezing and shortness of breath. These symptoms can happen when the muscles around the airways tighten. This makes it hard to breathe. In severe cases, wheezing can stop your breathing and cause death if not treated right away.
- ADVAIR DISKUS is used for asthma and COPD as follows:

Asthma

ADVAIR DISKUS is used to control symptoms of asthma and to prevent symptoms such as wheezing in adults and children aged 4 years and older.

ADVAIR DISKUS contains salmeterol (the same medicine found in SEREVENT). LABA medicines, such as salmeterol, increase the risk of death from asthma problems.

ADVAIR DISKUS is not for adults and children with asthma who are well controlled with an asthma control medicine, such as a low to medium dose of an inhaled corticosteroid medicine.

COPD

COPD is a chronic lung disease that includes chronic bronchitis, emphysema, or both. ADVAIR DISKUS 250/50 is used long term, 2 times each day to help improve lung function for better breathing in adults with COPD. ADVAIR DISKUS 250/50 has been shown to decrease the number of flare-ups and worsening of COPD symptoms (exacerbations).

Who should not use ADVAIR DISKUS?

Do not use ADVAIR DISKUS:

- to treat sudden, severe symptoms of asthma or COPD.
- if you have a severe allergy to milk proteins. Ask your doctor if you are not sure.

What should I tell my healthcare provider before using ADVAIR DISKUS?

Tell your healthcare provider about all of your health conditions, including if you:

- **have heart problems**
- **have high blood pressure**
- **have seizures**
- **have thyroid problems**
- **have diabetes**
- **have liver problems**
- **have osteoporosis**
- **have an immune system problem**
- **are pregnant or planning to become pregnant.** It is not known if ADVAIR DISKUS may harm your unborn baby.
- **are breastfeeding.** It is not known if ADVAIR DISKUS passes into your milk and if it can harm your baby.
- **are allergic to any of the ingredients in ADVAIR DISKUS, any other medicines, or food products**
- **are exposed to chickenpox or measles**

Tell your healthcare provider about all the medicines you take including prescription and non-prescription medicines, vitamins, and herbal supplements. ADVAIR DISKUS and certain other medicines may interact with each other. This may cause serious side effects. Especially, tell your healthcare provider if you take ritonavir. The anti-HIV medicines NORVIR® (ritonavir capsules) Soft Gelatin, NORVIR (ritonavir oral solution), and KALETRA® (lopinavir/ritonavir) Tablets contain ritonavir.

Know the medicines you take. Keep a list and show it to your healthcare provider and pharmacist each time you get a new medicine.

How do I use ADVAIR DISKUS?

Do not use ADVAIR DISKUS unless your healthcare provider has taught you and you understand everything. Ask your healthcare provider or pharmacist if you have any questions.

- Children should use ADVAIR DISKUS with an adult's help, as instructed by the child's healthcare provider.
- Use ADVAIR DISKUS exactly as prescribed. **Do not use ADVAIR DISKUS more often than prescribed.** ADVAIR DISKUS comes in 3 strengths. Your healthcare provider has prescribed the one that is best for your condition.
- The usual dosage of ADVAIR DISKUS is 1 inhalation 2 times each day (morning and evening). The 2 doses should be about 12 hours apart. Rinse your mouth with water after using ADVAIR DISKUS.
- If you take more ADVAIR DISKUS than your doctor has prescribed, get medical help right away if you have any unusual symptoms, such as worsening shortness of breath, chest pain, increased heart rate, or shakiness.
- If you miss a dose of ADVAIR DISKUS, just skip that dose. Take your next dose at your usual time. Do not take 2 doses at one time.
- Do not use a spacer device with ADVAIR DISKUS.
- Do not breathe into ADVAIR DISKUS.
- **While you are using ADVAIR DISKUS 2 times each day, do not use other medicines that contain a LABA for any reason.** Ask your healthcare provider or pharmacist if any of your other medicines are LABA medicines.
- Do not stop using ADVAIR DISKUS or other asthma medicines unless told to do so by your healthcare provider because your symptoms might get worse. Your healthcare provider will change your medicines as needed.
- ADVAIR DISKUS does not relieve sudden symptoms. Always have a rescue inhaler medicine with you to treat sudden symptoms. If you do not have an inhaled, short-acting bronchodilator, call your healthcare provider to have one prescribed for you.

Call your healthcare provider or get medical care right away if:

- your breathing problems worsen with ADVAIR DISKUS
- you need to use your rescue inhaler medicine more often than usual
- your rescue inhaler medicine does not work as well for you at relieving symptoms
- you need to use 4 or more inhalations of your rescue inhaler medicine for 2 or more days in a row
- you use 1 whole canister of your rescue inhaler medicine in 8 weeks' time
- your peak flow meter results decrease. Your healthcare provider will tell you the numbers that are right for you.
- you have asthma and your symptoms do not improve after using ADVAIR DISKUS regularly for 1 week

What are the possible side effects with ADVAIR DISKUS?

- **ADVAIR DISKUS can cause serious side effects, including:**
- **See "What is the most important information I should know about ADVAIR DISKUS?"**
- **serious allergic reactions.** Call your healthcare provider or get emergency medical care if you get any of the following symptoms of a serious allergic reaction:
  - rash
  - hives
  - swelling of the face, mouth, and tongue
  - breathing problems
- **sudden breathing problems immediately after inhaling your medicine**
- **effects on heart**
  - increased blood pressure
  - a fast and irregular heartbeat
  - chest pain
- **effects on nervous system**
  - tremor
  - nervousness
- **reduced adrenal function (may result in loss of energy)**
- **changes in blood (sugar, potassium, certain types of white blood cells)**
- **weakened immune system and a higher chance of infections**
- **lower bone mineral density.** This may be a problem for people who already have a higher chance of low bone density (osteoporosis).
- **eye problems including glaucoma and cataracts.** You should have regular eye exams while using ADVAIR DISKUS.
- **slowed growth in children.** A child's growth should be checked often.
- **pneumonia.** People with COPD have a higher chance of getting pneumonia. ADVAIR DISKUS may increase the chance of getting pneumonia. Call your healthcare provider if you notice any of the following symptoms:
  - increase in mucus (sputum) production
  - change in mucus color
  - fever
  - chills
  - increased cough
  - increased breathing problems

Common side effects of ADVAIR DISKUS include:

Asthma:

- upper respiratory tract infection
- throat irritation
- hoarseness and voice changes
- thrush in the mouth and throat
- bronchitis
- cough
- headache
- nausea and vomiting

COPD:

- thrush in the mouth and throat
- throat irritation
- hoarseness and voice changes
- viral respiratory infections
- headache
- muscle and bone pain

In children with asthma, infections in the ear, nose, and throat are common.

Tell your healthcare provider about any side effect that bothers you or that does not go away.

These are not all the side effects with ADVAIR DISKUS. Ask your healthcare provider or pharmacist for more information. Call your doctor for medical advice about side effects. You may report side effects to the FDA at 1-800-FDA-1088.

Ask your healthcare provider or pharmacist for additional information about ADVAIR DISKUS. You can also contact the company that makes ADVAIR DISKUS (toll free) at 1-888-825-5249 or at www.advair.com.

GlaxoSmithKline
Research Triangle Park, NC 27709
ADD:7MG January 2011

ADVAIR DISKUS, DISKUS, FLOVENT, and SEREVENT are registered trademarks of GlaxoSmithKline. Norvir and Kaletra are registered trademarks of Abbott Laboratories.

©2012 The GlaxoSmithKline Group of Companies
All rights reserved. Printed in USA.
AD5671R0 May 2012

GREAT BOOK, LOUSY MOVIE

→ Literary film adaptations have a mixed history. For every Harry Potter, there is a Percy Jackson best left on the bookshelf. We examine five page-to-screen projects that didn't live up to their source material.

1 The Great Gatsby (1974)
Look at the talent involved: Robert Redford and Mia Farrow as the leads, a script by Francis Ford Coppola, and clothes by Ralph Lauren. So why was this adaptation of the flapper-era classic, which premiered March 29, 1974, a bust? Lifeless performances, a staggering lack of chemistry, and a tin ear for F. Scott Fitzgerald's take on the idle rich. *Gatsby* is like a very expensive (and very, very shallow) game of dress-up. Zzzzz. —*Chris Nashawaty*

2 Dune (1984)
Frank Herbert's sci-fi classic can be as dry as Arrakis, but as a whole, the novel is as addictive as the spice. David Lynch's bloated, New Agey mess, on the other hand, features soporific acting, laughably self-serious dialogue, and Sting in a thong—a bad acid trip that just refuses to end. —*Keith Staskiewicz*

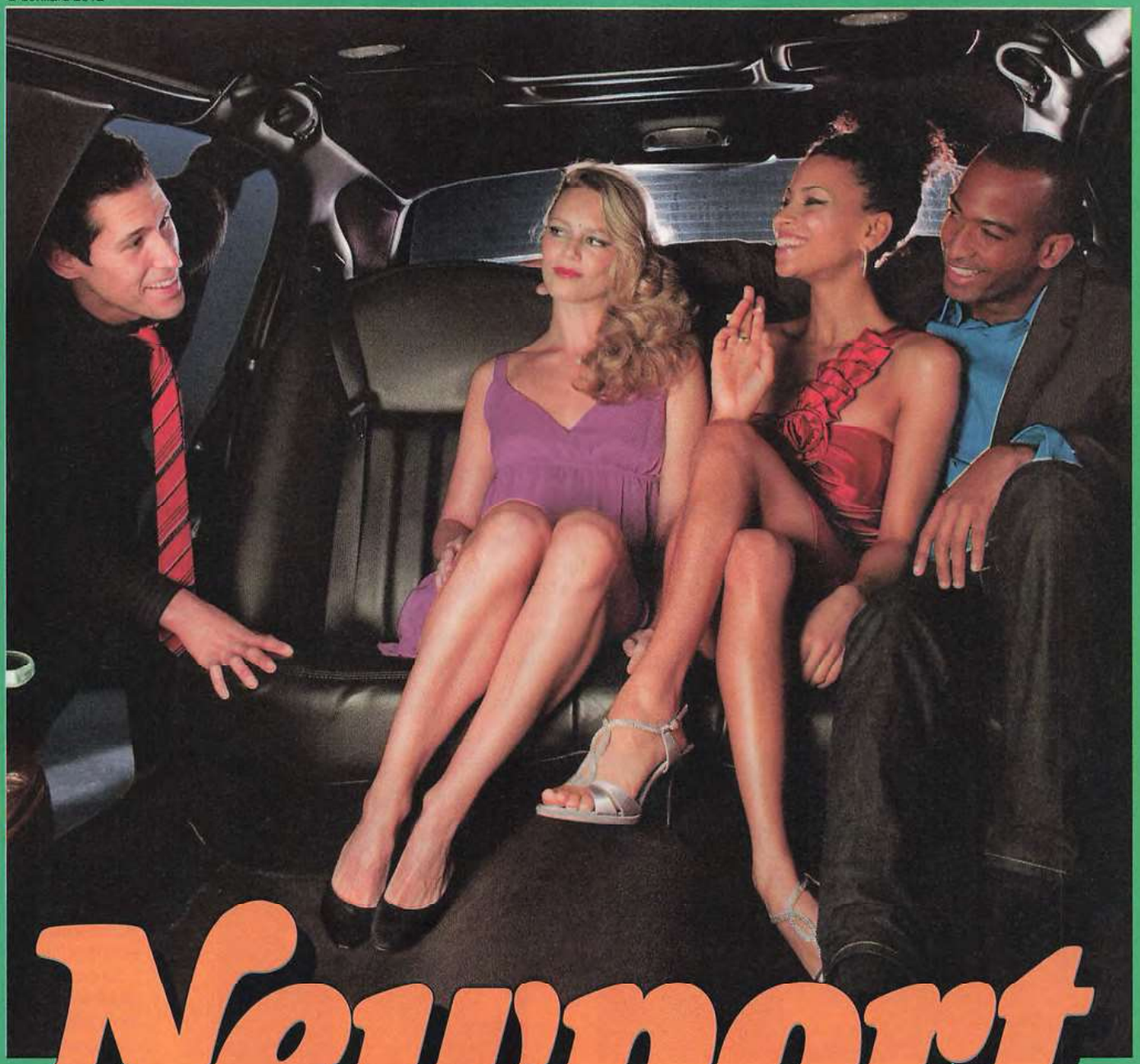
3 Midnight in the Garden of Good and Evil (1997) John Berendt's spellbinding 1994 book—a seductive blend of nonfiction and a certain something extra—brings Savannah alive as a Southern gothic hothouse of fabulous characters. But when director Clint Eastwood got his hands on it, he messed with the story, watered down the idiosyncrasies, and killed everything lush in the *Garden*. —*Lisa Schwarzbaum*

4 The Bonfire of the Vanities (1990)
Under the direction of Brian De Palma, Tom Wolfe's savagely witty satire of the social and racial conflicts that roiled 1980s New York City morphed into a symphony of wrong notes. The most glaring problem? The cartoonish performances from its famously miscast actors, including Bruce Willis as a boozy journalist and Tom Hanks as arrogant, WASPy Wall Streeter Sherman McCoy. —*Stephan Lee*

5 Dr. Seuss' The Cat in the Hat (2003)
Dr. Seuss' beloved 1957 rhyming classic about a mischievous feline inspired a love of reading for generations of kids, but apparently director Bo Welch and star Mike Myers felt what the story *really* needed was more raunchy double entendres, hits to the groin, and crude bathroom jokes. The resulting cinematic hair ball earned eight Golden Raspberry nominations. Perhaps the book's own cranky goldfish put it most succinctly: "Oh, I do not like it! Not one little bit!" —*Josh Rottenberg*

THE GREAT GATSBY: EVERETT COLLECTION; DUNE: UNIVERSAL/EVERETT COLLECTION; MIDNIGHT IN THE GARDEN OF GOOD AND EVIL: WARNER BROS./EVERETT COLLECTION; THE CAT IN THE HAT: MELINDA SUE GORDON

© Lorillard 2012



Newport pleasure!®

Visit us at Newport-pleasure.com

Restricted to Adult Smokers 21 or Older.

Newport, Pleasure, Newport Pleasure, Menthol Gold, Menthol Blue, spinnaker design, package design and other trade dress elements TM Lorillard Licensing Company LLC Reg. U.S. Pat. & Tm. Off.

These cigarettes do not present a reduced risk of harm compared to other cigarettes.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

The MUST LIST

1 FRIENDS WITH KIDS

How about a smart, witty relationship comedy that's got a mini-*Bridesmaids* reunion to boot? Costar Jennifer Westfeldt directs a sterling ensemble that includes Kristen Wiig and Jon Hamm. *(Rated R)*

(From left) Kristen Wiig, Jon Hamm, Adam Scott, and Jennifer Westfeldt

2 TENNESSEE TUXEDO, the complete collection

Discover the escapades of Tennessee the penguin and Chumley the walrus with all 70 episodes of the classic 1960s cartoon, most of them out on DVD for the first time.

3. ARCADIA, by Lauren Groff

When the utopian commune Bit Stone calls home disintegrates around him, he's forced to venture into the "Outside." Groff's sensitive, ambitious novel follows Bit, forever shaped by his idealistic upbringing, as he tackles the challenges of an ever-changing world.

4 BREAK IT YOURSELF, Andrew Bird

This gorgeous violin-plucking opus trades Bird's usual whimsy for something far more rootsy but just as lovely. Don't worry—there's still plenty of whistling to be had.

FRIENDS WITH KIDS: JOJO WHILDEN (3); BIRD: CAMERON WITTIG

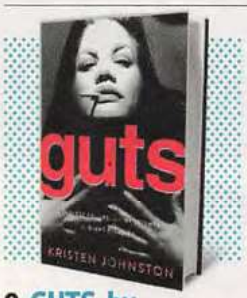
Illustration by **JESSE LENZ**

5 COMMUNITY Long-suffering fans are about to get their wish: The campus comedy returns from hiatus on March 15 with more hilarity and a wedding in the works, when Andre (Malcolm-Jamal Warner, above right) re-pops the question to ex Shirley (Yvette Nicole Brown, left). *(NBC, Thursdays, 8 p.m.)*

7 SOUNDS FROM NOWHERESVILLE, the Ting Tings Grab your finest white belt, because the dance-floor-ready British duo are back with another collection of punky bangers and spunky indie pop.

8. THE DESCENDANTS, DVD and download

Director Alexander Payne's heart-wrenching drama about a father in Hawaii (George Clooney) facing the death of his wife just snagged the Oscar for Best Adapted Screenplay. Now's your chance to see why the honor was so well deserved. *(Rated R)*



9. GUTS, by Kristen Johnston In this raw, harrowing, and absolutely funny memoir, the brash and bawdy former *3rd Rock From the Sun* star recounts her early life, her professional success, and the years of drug and alcohol addiction that led to a terrifying medical crisis and, eventually, her sobriety.

10 MASS EFFECT 3 The deeply innovative role-playing videogame series debuts this final chapter of Shepard's story—influenced by decisions made in the prior two installments—as the commander tries to save the galaxy from the Reapers. *(Rated M; Xbox 360, PS3, and PC)*

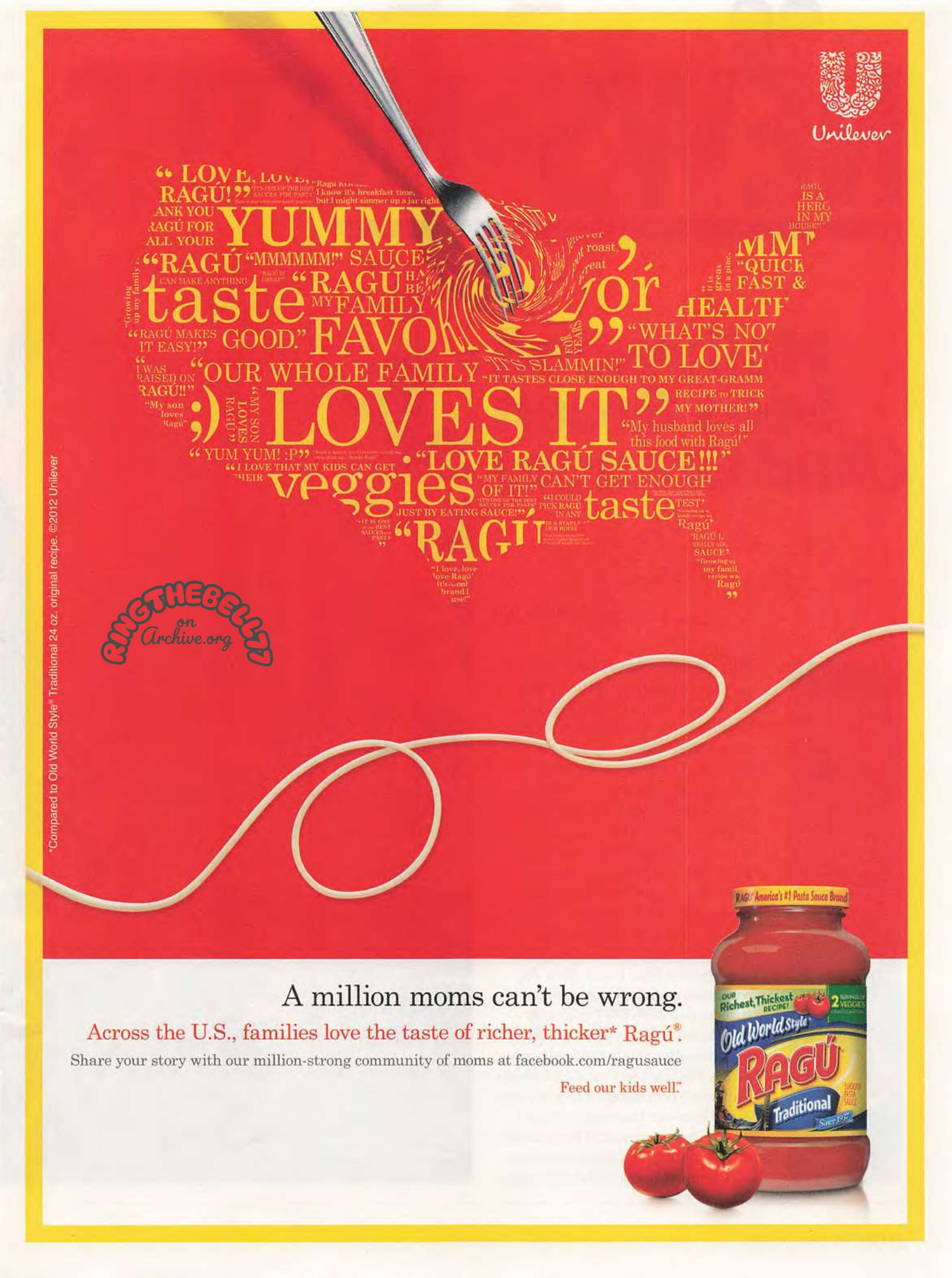
6

GAME CHANGE

Julianne Moore gets our vote for her powerhouse performance as Sarah Palin in HBO's new TV movie about the drama-filled John McCain presidential campaign in 2008. It first airs March 10 at 9 p.m., lands on HBO Go the same night, and then hits HBO on Demand March 12.

MUST LIST APP! You can sample and download songs, buy movie tickets, see videos, and more with EW's Must List iPad and iPhone app, available at iTunes.

COMMUNITY: JORDIN ALTHAUS/NBC; *GAME CHANGE*: PHILLIP V. CARUSO/HBO; THE TING TINGS: TONY WOOLLISCROFT/WIREIMAGE.COM; *THE DESCENDANTS*: MERIE WALLACE; *MASS EFFECT 3*: EA/BIOWARE



RINGTHEBELL
on Archive.org

*Compared to Old World Style® Traditional 24 oz. original recipe. ©2012 Unilever

A million moms can't be wrong.

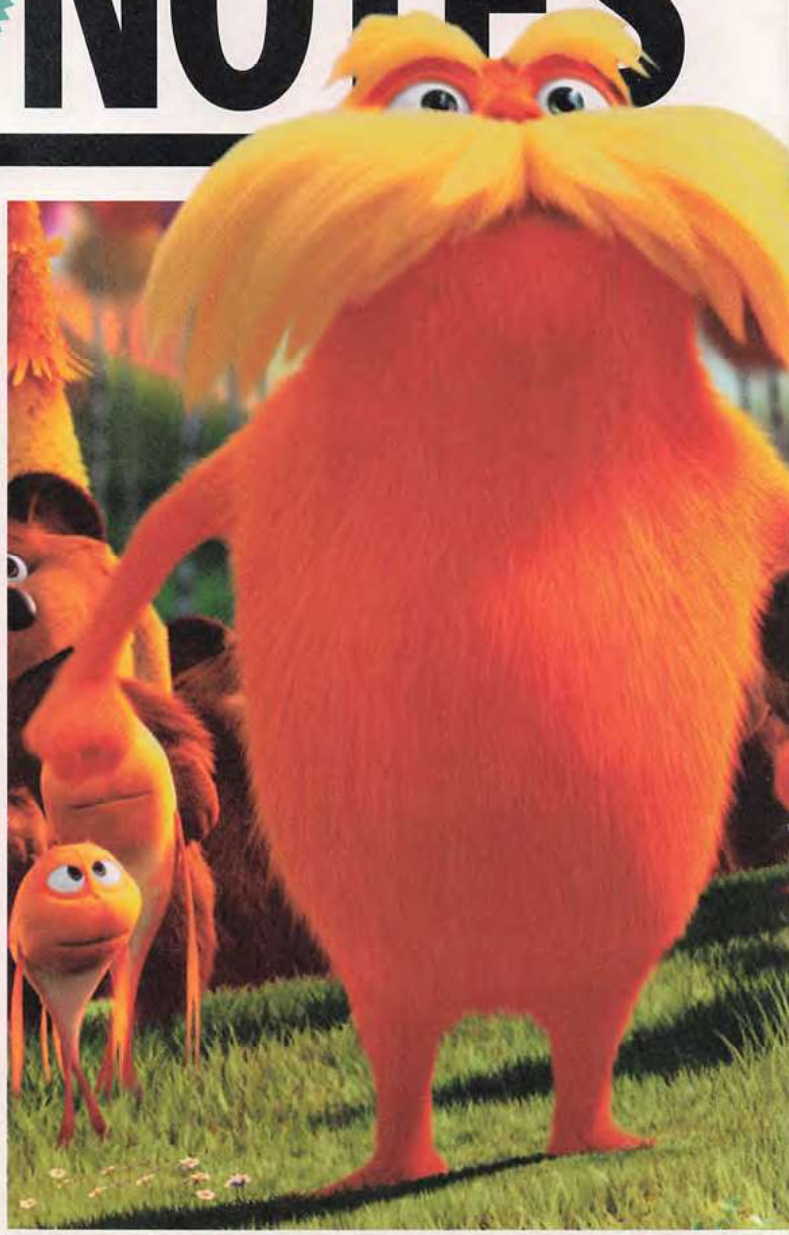
Across the U.S., families love the taste of richer, thicker* Ragú®.

Share your story with our million-strong community of moms at facebook.com/ragusauce

Feed our kids well.™

GEORGE CLOONEY & BRAD PITT STAND UP FOR GAY MARRIAGE, PAGE 17

NEWS And NOTES



Hollywood Sees Green (And Orange)

Thanks to movies like *The Lorax*, the box office has been surprisingly strong this year.

BY JOHN YOUNG

BIGGEST HITS OF 2012

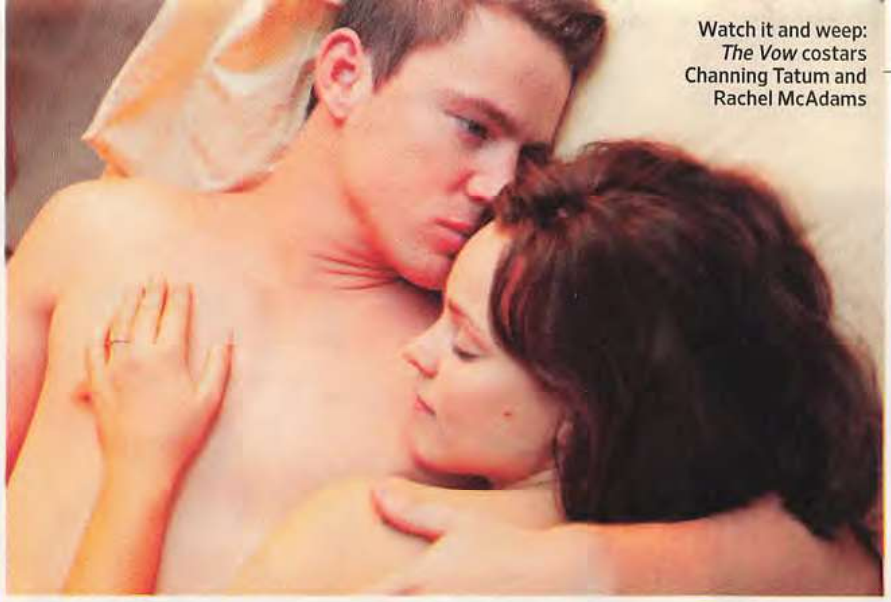
1. *The Vow* **$112 mil***
2. *Safe House* **$108 mil**
3. *Journey 2: The Mysterious Island* **$85 mil**
4. *Dr. Seuss' The Lorax* **$70 mil**
5. *Contraband* **$66 mil**

*Domestic grosses as of March 4

STEP ASIDE, **Johnny Depp**—there's a new money magnet in Hollywood, and he's sporting a yellow mustache. Heading into last weekend, box office experts were predicting a hearty $50 million opening for the tree-hugging tale *Dr. Seuss' The Lorax*. Instead, Universal's 3-D animated fable collected a colossal $70.2 million—the strongest opening of the year and the third-best ever for March.

Industry insiders should have seen it coming. After all, this kind of overperformance has been occurring all year long. Starting with 2012's first weekend—when the $1 million horror flick *The Devil Inside* seemingly appeared out of nowhere to snatch $33.7 million in three days—Hollywood has watched one movie after another exceed expectations. *The Vow* (Sony) and *Safe House* (Universal) both debuted to more than $40 million—on the same weekend. Warner Bros.' *Journey 2: The Mysterious Island* is outpacing its predecessor, while Sony's *Underworld Awakening* is

Ryan Reynolds and Denzel Washington face off in the thriller *Safe House*



Watch it and weep: *The Vow* costars Channing Tatum and Rachel McAdams

Break out the limoncello! Danny DeVito lends his distinctive growl to *Dr. Seuss' The Lorax*.

A scene from *Project X*. What? Weren't all your high school parties like this?

now the vampire franchise's top entry. And *Act of Valor*, *Chronicle*, and last weekend's *Project X* have each started their theatrical runs with at least $20 million, even though none of them feature a single well-known star.

As a result, the overall box office is up 24 percent compared with last year, with admissions up an estimated 25 percent. Futhermore, 2012 has now outgrossed 2011 for nine consecutive weeks.

Just recently, many in Hollywood were wringing their hands about the state of moviegoing—attendance dropped 4 percent in 2011, hitting the lowest level since 1995; box office was down 5 percent in the fourth quarter, year over year. So why the sudden turnaround? The most popular answer among studio insiders is also the simplest: It's the movies, stupid. "The films are delivering what people want to see, and there's been something for everyone," says **Rory Bruer**, president of worldwide distribution for Sony. "Good movies are contagious," adds Warner Bros. domestic distribution president **Dan Fellman**. "When people see a good one, they want to see another—we're building up momentum that's going to take us into the summer."

"WHEN PEOPLE SEE A GOOD [MOVIE], THEY WANT TO SEE ANOTHER." —WARNER BROS.' DAN FELLMAN

But better content cannot single-handedly explain this year's hot streak. In fact, some movies have performed well despite dreadful reviews. Take *The Devil Inside*, which was so bad it garnered a rare F rating from audience pollster CinemaScore. "Paramount knew exactly how to market *The Devil Inside*," says Exhibitor Relations analyst **Jeff Bock**. "I don't know what else you can attribute the film's success to, because it certainly wasn't word of mouth."

As part of its marketing campaign, Paramount shrewdly screened *The Devil Inside* at a Pasadena church. The resulting clips of screaming parishioners became an integral, and admittedly enticing, part of the film's ads. In an equally offbeat move for its teen superhero picture *Chronicle*, Fox commissioned the viral-video marketing agency Thinkmodo to fly remote-controlled "people" around lower Manhattan. And Warner Bros. screened *Project X*, another "found-footage" film, at several college campuses and then showcased the students' Twitter remarks in subsequent commercials. "It seems Hollywood has finally turned these alternative marketing tools to their advantage," says Bock. "The studios really are getting the word out to the core demographics that they know will want to see these films." (For more on the found-footage phenomenon, see page 55.)

Besides savvy marketing, outside influences like a recovering economy and relatively mild weather on the East Coast may be inflating box office figures. Still, the spring movie season features a number of question marks, none more worrisome than Disney's $250 million sci-fi epic *John Carter* (see review, page 50). And to keep things in perspective, the 2012 box office still trails 2009 and 2010 by a small margin.

Nevertheless, the mood around Tinseltown is jubilant. "In my 45 years with Universal, I've never been this excited about a slate of films [including *Battleship* and *American Reunion*]," says the studio's distribution president, **Nikki Rocco**, adding that she expects that Lionsgate's upcoming tentpole *The Hunger Games* "is going to kill" at the box office. If the beginning of 2012 is any indication, the odds will be ever in Hollywood's favor. ■

Nicollette Sheridan (as Edie Britt) hopes to take *Housewives* creator Marc Cherry (inset) to the cleaners

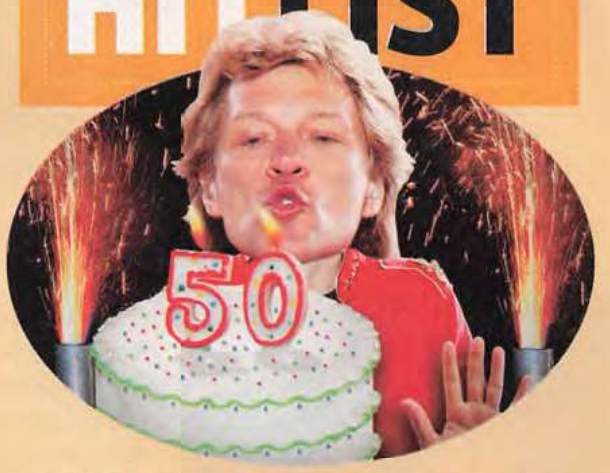
Desperate Trial Is A Real-life Soap

COURT TV

AS *DESPERATE HOUSEWIVES* heads toward the great TV graveyard in the sky, the show's soapiest story lines have shifted from Wisteria Lane to the Stanley Mosk Courthouse in downtown Los Angeles. That's where a nasty battle is unfolding between **Nicollette Sheridan** and her former boss, series creator **Marc Cherry**. Sheridan—whose character, the man-eating Edie Britt, was killed off in season 5—is seeking $6 million for battery and wrongful termination, claiming she was written off the show after complaining about an on-set altercation with Cherry on Sept. 24, 2008. "Mr. Cherry stepped towards me, and he took his right hand and he hit me upside the head," Sheridan told the court March 1, recalling the dispute over a line of dialogue. "I was stunned. I couldn't believe that he'd just hit me." Cherry took the stand March 5, admitting that he "tapped her head," but insisting that he'd approached ABC executives about dispatching Sheridan's character in May 2008, four months before the on-set skirmish. (Cherry's attorneys also pointed out that Sheridan was never officially a series lead, and showed a seven-minute video of 48 deaths in the history of *Housewives*—now in its eighth, and final, season—illustrating that shootings, stabbings, and car crashes are de rigueur on the suburban street.) With the trial expected to drag on until March 12, this he-said/she-said case could ultimately come down to whom the jury finds more credible. Cherry, at least, has a few well-known character witnesses in his corner: **Eva Longoria**, **Felicity Huffman**, and **Marcia Cross** are all listed as possible witnesses for the defense. —*Tanner Stransky*

DAN SNIERSON'S

HIT LIST



- **Jon Bon Jovi turns 50** THEN: Your love=bad medicine. NOW: Bad medicine=expired Advil.
- **Scarlett Johansson reportedly to play Janet Leigh in making-of-*Psycho* film** "Babe, I told you there was a perfectly good reason I Googled 'Scarlett Johansson and shower,'" 8 million dudes nervously said to their girlfriends.
- **Snooki is pregnant** We could joke about her cravings for pickles, but isn't that what got her in trouble in the first place?
- **Brazilian man arrested for allegedly trying to open bank account with fake ID featuring Jack Nicholson's photo** Police knew they had the right guy when they searched his duffel bag and found a pair of sunglasses, an eyebrow-arching machine, and three Laker Girls.
- **Justin Bieber turns 18** You went to a strip club and bought cigarettes. He was surprised on *Ellen* with an electric sports car. His was better.
- **Gary Busey bites head off fish in *Piranha 3DD* trailer** Don't worry, animal rights activists monitored all action on set and confirmed that no Busey had been harmed during the making of this film.
- **James Gandolfini's recent remarks on the *Sopranos* finale: "When I first saw the ending, I was like, 'What the f—'"** Sorry we don't have the rest, but David Chase cut Gandolfini to black.
- ***The Artist*'s Uggie named spokesdog for Nintendo** That's so stupid! How can the dog talk? Obviously, he's a *silent* movie star.
- **Kid Rock lets Mitt Romney use "Born Free" as campaign song** It came with a price. If Romney wins, he has to ride to the inauguration with Rock in a party boat full of pony kegs and memories of a really kick-ass summer.

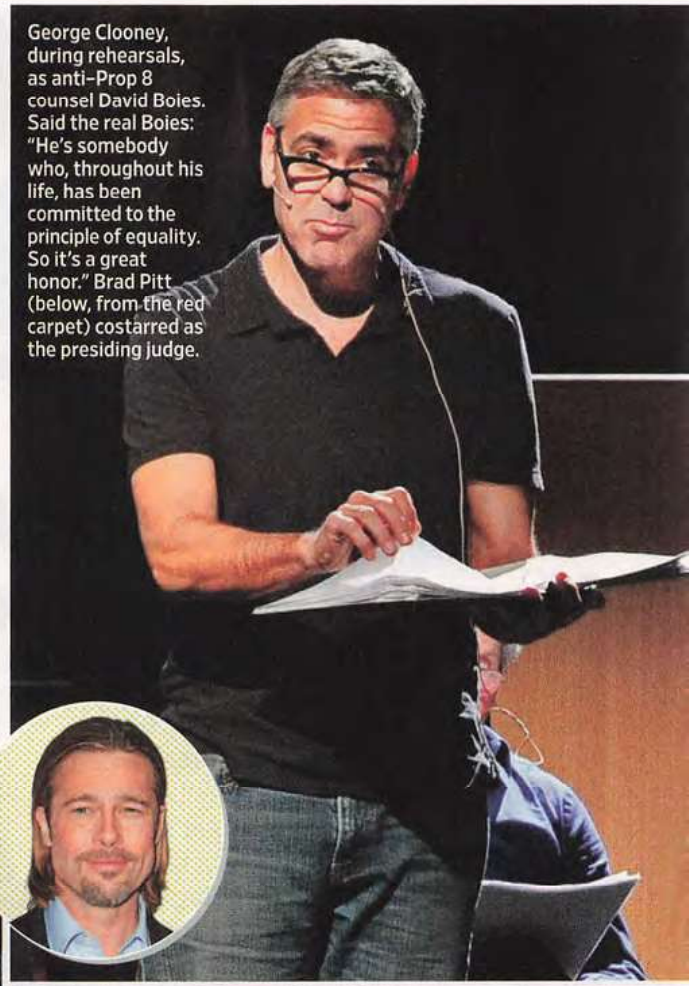
Illustration by JOHN UELAND

(PREVIOUS SPREAD) CLOONEY: DAN STEINBERG/AP IMAGES; PITT: SCOTT KIRKLAND/PICTUREGROUP; *DR. SEUSS' THE LORAX*: UNIVERSAL AND ILLUMINATION ENTERTAINMENT; *CONTRABAND*: PATTI PERRET; *SAFE HOUSE*: UNIVERSAL PICTURES; *THE VOW*: KERRY HAYES; *PROJECT X*: BETH DUBBER; (THIS PAGE) JENNIFER LAWRENCE: JESSE GRANT/GETTY IMAGES FOR LIONSGATE; CHERRY: SPLASH NEWS; SHERIDAN: RON TOM/ABC; BON JOVI: PAULO CORDEIRO/EPA/LANDOV

HITTING THE STAGE FOR GAY MARRIAGE

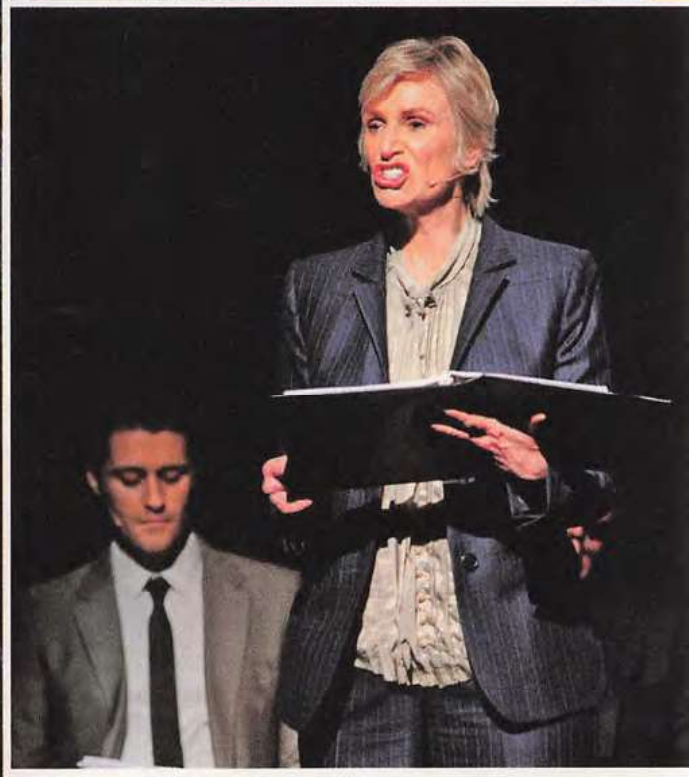
READING OF *8* → LOS ANGELES, MARCH 3

Hollywood turned out for a star-studded reading of Dustin Lance Black's play *8*, drawn largely from transcripts of the 2010 federal trial that struck down Proposition 8's ban on same-sex marriage in California. (The case is being appealed.) Directed by Rob Reiner and organized by the American Foundation for Equal Rights and Broadway Impact, *8* featured a cast including George Clooney and Martin Sheen as anti–Prop 8 co-counsel David Boies and Theodore B. Olson, Brad Pitt as Judge Vaughn Walker, and Kevin Bacon as pro–Prop 8 attorney Charles J. Cooper. "I said to Rob, 'You know, how come I'm always the bad guy?'" Bacon joked to EW. And what was it like for Boies to be played by Clooney? "It's very cool," Boies laughed. "It gave me a lot of credibility with my children." BY ADAM B. VARY



George Clooney, during rehearsals, as anti–Prop 8 counsel David Boies. Said the real Boies: "He's somebody who, throughout his life, has been committed to the principle of equality. So it's a great honor." Brad Pitt (below, from the red carpet) costarred as the presiding judge.

Director Rob Reiner with cast members including Kevin Bacon and John C. Reilly. "I would love to do a film at some point on this," Reiner told EW.



Jane Lynch read the part of Maggie Gallagher, a prominent anti-gay-marriage activist. "I love it. This was just a reading, but I take everything seriously," she said. "I can't go in there and go, 'This is a horrible person!'"

CLOONEY, LYNCH: JASON MERRITT/GETTY IMAGES FOR AMERICAN FOUNDATION FOR EQUAL RIGHTS (2); PITT: JASON LAVERIS/FILMMAGIC.COM; REINER: KEVIN WINTER/GETTY IMAGES

HOLLYWOOD INSIDER

What's Going on Behind the Scenes

TV

Delaney's Back After a Very "Bad Week"

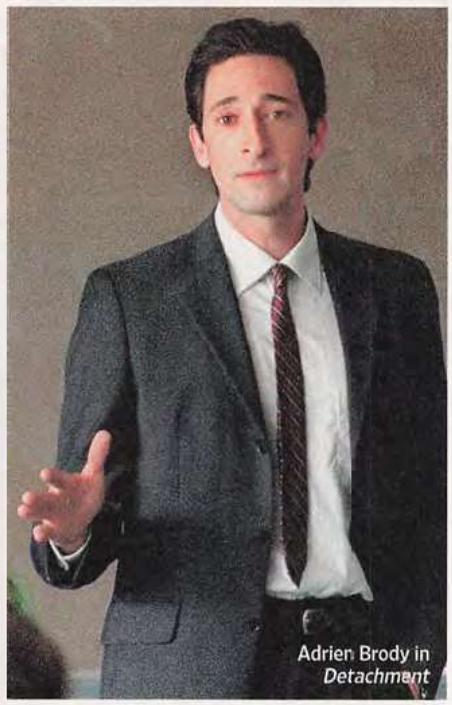
THE LAST TIME ANYONE saw **Kim Delaney**, the star of Lifetime's drama *Army Wives*, she was delivering a rambling, incoherent speech during last September's Liberty Medal award ceremony in Pennsylvania. But in her first interview since video of that night's cringe-worthy performance went viral, the veteran TV actress tells EW there's nothing she can do today to change what she now dismisses as a "bad week." "I wasn't feeling great [and] there were technical problems," Delaney explains of her performance at the event. "I was prepared, but it didn't come out that way. It was like the perfect storm for something to go wrong. And then it goes viral! There's just nothing you can do [but] deal with it, right?" Deal with it and stay focused on your hit show: On March 4, *Army Wives* kicked off its sixth season with 3.6 million viewers, maintaining its position as the network's most watched program. Fans will be excited to know that Delaney and her costars—including **Catherine Bell** (Denise), **Sally Pressman** (Roxy), and newest recruit **Kelli Williams** (*The Practice*), who bows March 11—are shooting a total of 23 episodes this season, though it's unclear whether the last 10 will air this season or be saved for later. "I'm really having a wonderful time," says Delaney, 53, who calls her character Claudia Joy "the heart of the show, and the producers still come up with creative ideas for her. She's so much fun to play." —LYNETTE RICE

Kim Delaney

Movies

Tony Kaye Finally Releases Next Film

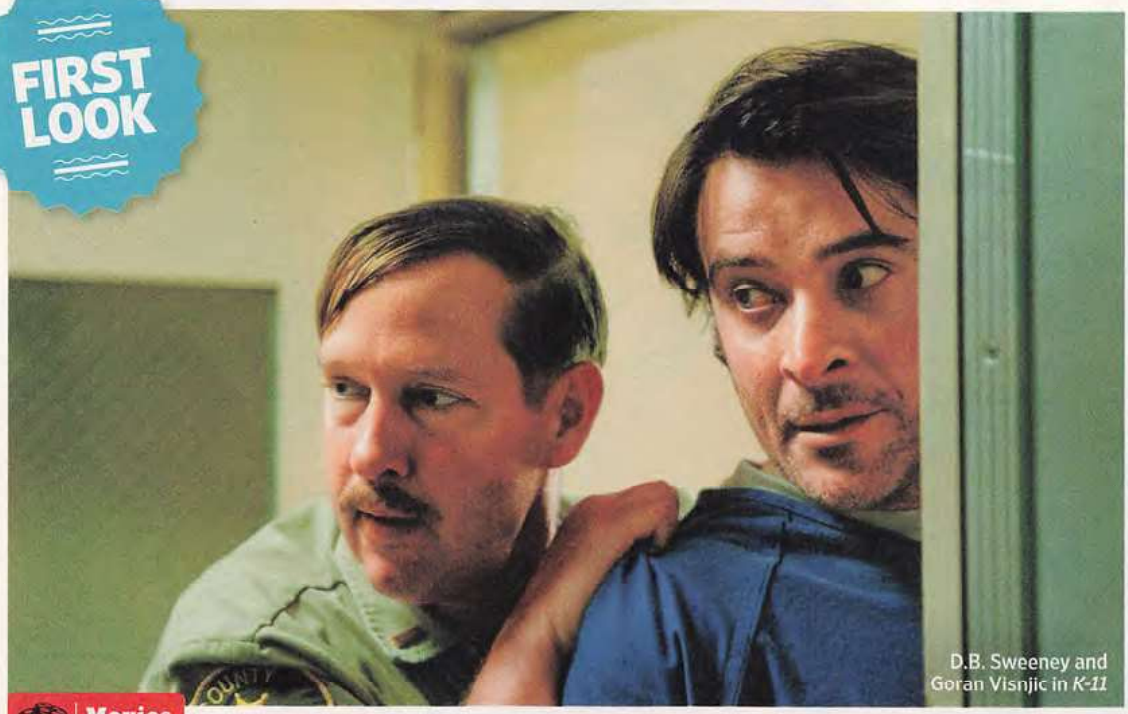
→ It's been 13 years since *American History X*, the **Edward Norton** drama about neo-Nazis in Venice Beach, became a cause célèbre after director **Tony Kaye** tried to take his name off the credits (and replace them with the words "directed by Humpty Dumpty"). Now, on March 16, the always unpredictable British-born artist-turned-filmmaker is finally releasing his second narrative film. It's called *Detachment* and stars **Adrien Brody** as a disaffected substitute teacher who rediscovers his humanity after befriending a prostitute (**Sami Gayle**). **James Caan**, **Christina Hendricks**, **Marcia Gay Harden**, and Kaye's daughter, **Betty Kaye**, also have roles. Why did Kaye wait such a long time to return? "I was keeping busy, trying to learn to write songs and paint a bit better," he explains. "I tried to make other movies. I shot most of a **Laurence Fishburne** film, *Black Water Transit*, but we ran out of funding. I had an office on the Paramount lot for a year, trying to make a movie about a fight to the death in a prison. But British directors always fall into a void at some point in their careers. Even **Ridley Scott**, the most successful of us all, disappeared before he came back big. This was my void. Please, God, let this be my void." —*Benjamin Svetkey*



Adrien Brody in *Detachment*

DELANEY: JASON LAVERIS/FILMMAGIC.COM; *DETACHMENT*: TONY KAYE

FIRST LOOK

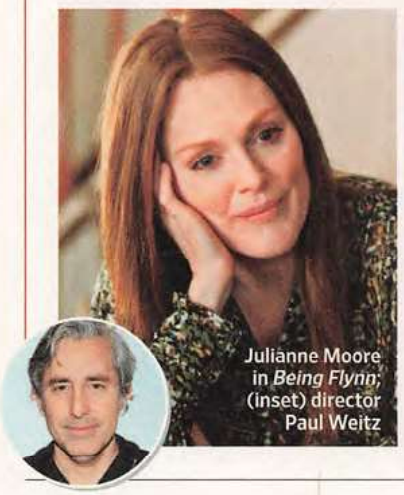


D.B. Sweeney and Goran Visnjic in *K-11*

Movies

Kristen Stewart's Mom Takes Charge in *K-11*

IN JULES STEWART'S debut movie, *K-11*, **Goran Visnjic** (*Beginners*) plays a straight record producer who wakes from a drug-induced blackout to discover not only that he's in a Los Angeles jail, but he's been assigned to a dormitory reserved for gay men and transsexuals. "I was like, 'This is sci-fi, almost,'" the former *ER* star says of his first reading of the script for the indie drama. "The character is put in such an extreme situation." Although Stewart's a new director, she's no stranger to the biz—having worked for years as a script supervisor and watched her daughter, *Twilight*'s **Kristen Stewart**, become one of the biggest film stars in the world. Kristen was attached to appear in *K-11*, which will be released later this year, but ultimately jumped ship to star in *Snow White and the Huntsman*. (Her 26-year-old brother, **Cameron Stewart**, is in the film, though.) "As *K-11* took longer and longer to get funded, [Kristen] got bigger and bigger," Jules says. "We decided it was better for her to go and do *Snow White*. But I asked her opinion on things. She's partly responsible for making this a successful film." —CLARK COLLIS



Julianne Moore in *Being Flynn*; (inset) director Paul Weitz

Movies

Being Flynn, Without Being Offensive

→ The movie in theaters right now is called *Being Flynn*, but settling on that name meant getting through a lot of BS. Writer-director **Paul Weitz**'s film, starring **Paul Dano** as a young man who discovers his long-lost father (**Robert De Niro**) in a homeless shelter, is based on the memoir *Another Bulls---Night in Suck City* by **Nick Flynn**. "The MPAA wouldn't let us use any version of 'bulls---,'" Weitz says. "We called it *Welcome to Suck City*, but [Focus Features] tried to get people to go to a screening [and] they didn't want to be welcomed to 'Suck City.'" Although the title of *Being Flynn* (which also stars **Julianne Moore** as Flynn's mother) is tame, Weitz says it works. "Nick always felt ambivalent about his last name, because he didn't know his dad," he says. "Now he's embraced this part of his life." —*Anthony Breznican*

Deal REPORT

Sarah Paulson, **Evan Peters**, **Lily Rabe**, and **Zachary Quinto** will join **Jessica Lange** in the second season of FX's *American Horror Story*, playing new characters.

Production company Chorion has sold its stake in the **Agatha Christie** estate to U.S. home entertainment company Acorn Media.

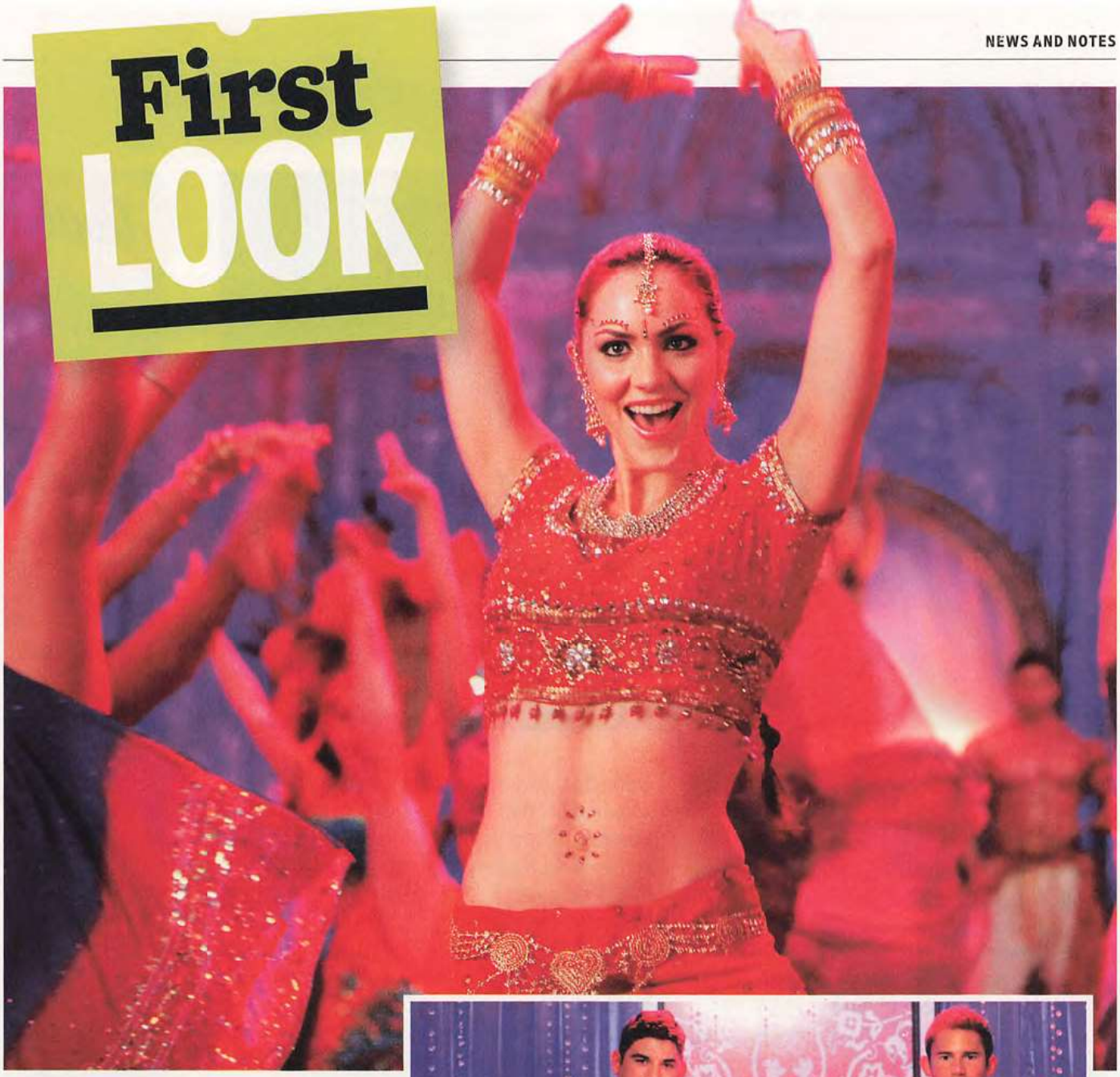
Scarlett Johansson will reportedly appear as Janet Leigh in the upcoming *Alfred Hitchcock and the Making of Psycho*, which also stars **Anthony Hopkins** (Hitchcock), **Helen Mirren** (Hitchcock's wife), and **James D'Arcy** (Anthony Perkins).

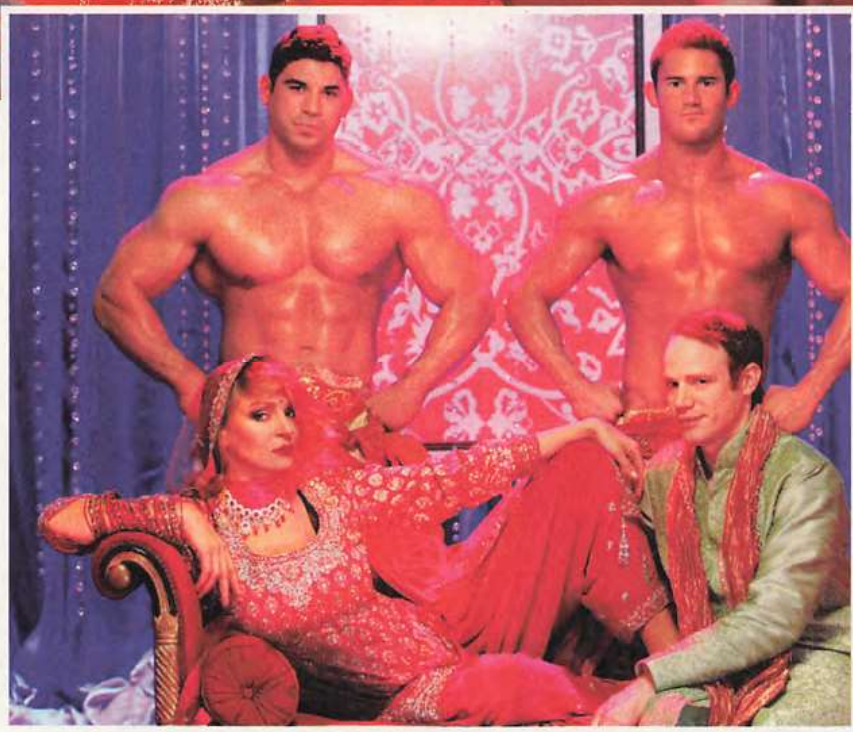
Cougar Town's **Dan Byrd** has joined **Ashley Tisdale** in **Louis C.K.**'s CBS pilot.

Jessica Lange

K-11: MATT KENNEDY; BEING FLYNN: DAVID LEE; WEITZ: ANTHONY BEHAR/SIPA PRESS; LANGE: VERONICA SUMMERS/SPLASH NEWS

First LOOK





WILL HART/NBC (2)

TV

Smash Goes Bollywood—With Uma Thurman

NBC's musical drama pays homage to Indian movies with an elaborate performance airing April 23. It's a dream sequence, set to the original song "A Thousand and One Nights" written by Marc Shaiman and Scott Wittman, and is triggered by the strained relationship between Karen (Katharine McPhee, above) and Dev (Raza Jeffrey). "The tension is kinda being whipped up by [guest star] Uma Thurman [right], who plays a star joining *Marilyn the Musical*," says creator Theresa Rebeck. "So in the middle of the fight, Karen falls into this fantasy." —*Tim Stack*

MORE ON EW.COM For additional sneak peeks, go to ***ew.com/firstlook***

He's got his father's eyes... and his mother's great taste.

RINGTHEBELL on Archive.org

New Frosted Mini-Wheats Little Bites™ Cinnamon Roll cereal. Packed with fiber, nearly a day's worth of whole grains and a delicious cinnamon roll taste.

Keeps 'em full. Keeps 'em focused.

USDA recommends consuming a minimum of 48g of whole grains a day. Kellogg's® Frosted Mini-Wheats Little Bites™ cereal cinnamon roll has 44 grams per serving.

Hot Pursuit

BY LIBBY GELMAN-WAXNER

WHEN I WATCH THOSE TV ADS for antidepressants, the ones with cartoon blobs or origami birds, I sometimes wonder if they could ever help my dear friend, the once again tragically single Stacy Schiff. Stacy has now been married three times. First she was married for 24 hours, following a drunken binge, to a bicycle messenger who needed a green card; then she got married online to someone who claimed to be Jeremy Renner but who turned out to be a large woman from Minnesota with emotional problems; and most recently she got married to a cardboard cutout of Ryan Reynolds as Green Lantern, which she'd stolen from a cineplex lobby. For over two months she insisted that the cardboard Ryan was just very shy, and that she still loved him, even after *Green Lantern* underperformed at the box office, and that Scarlett Johansson, Ryan's ex-wife, was stalking Ryan and threatening to turn him into a shoe box.

To try to cheer Stacy up, after the Ryan cutout dumped her because *Safe House* had a big opening weekend, I made the mistake of bringing her to see *This Means War*, the rom-com in which Reese Witherspoon is pursued by both Chris Pine and Tom Hardy. About halfway through the movie, Stacy stood up and started shrieking that "Reese is hoarding all of the cute guys! And she used to be married to Ryan Phillippe!" As the movie progresses, Chris and Tom, who are both playing government agents, use their audio and video equipment to spy on every moment of Reese's life, which I found more than a little creepy, but Stacy insisted, "You don't understand! I wish someone loved me enough to hide a camera in my toilet!"

In *This Means War*, the three stars are all gorgeous, but they're required to behave like finger puppets, which led Stacy to ask, "Do you think that if Chris and Tom got really bummed out, because their movie was a dud, that I could track them down, get them drunk, marry both of them, and eventually they'd thank me? And could I also pitch that idea as a sequel?" As you can see, Stacy's concept of romance is inspired by a combination of Kathy Bates in *Misery* and a Kardashian wedding. "Do you think that guys fall in love with Kim Kardashian because she's so pretty and because she made a sex tape?" Stacy wondered. "Or is it because she wears so much makeup that they think she's a sheet cake?"

To try to get Stacy back on track, I took her to see *Wanderlust*, because it stars Paul Rudd, who's every woman's dream boyfriend, and Jennifer Aniston, whom every woman can pity. Like Reese and Katherine Heigl, Jen has appeared in so many rom-coms that it's getting spooky, and I wondered why the other characters in *Wanderlust* didn't ask her, "Hey, so why didn't it work out with Gerard Butler and Ben Stiller and Aaron Eckhart?" As usual, Jen is shimmery blond and in great shape, and she wears

MORE ON EW.COM
Got a question for Libby? Write to her at *asklibby@ew.com*. She'll respond to new queries each month at *ew.com/asklibby*.

Illustrations by **KIRSTEN ULVE**

←**FROM LEFT** Jennifer Aniston, Paul Rudd, Reese Witherspoon, Chris Pine, and Tom Hardy

skimpy cutoffs and sheer ponchos, and her spray tan is so rich and luscious that she may become eligible for a Latin Grammy. I love Jen, but her acting style has become so winsome that I thought about starting a drinking game where I'd do a shot every time Jen pouted or tilted her head or looked adorably nervous; she's turning into a set of deluxe rom-com flash cards. Then I realized that Stacy was attempting to make the same twinkly faces at the guy behind the popcorn counter, and he posted a video of her on YouTube under the title "A Lady Who Looks Like My Mom Having a Stroke."

Wanderlust has lots of terrific actors, but the movie is about the wacky high jinks at a rural commune, so it's a little wheezy, as if George Carlin or Cheech & Chong are going to show up wearing embroidered headbands. In my final attempt to show Stacy a good time, we went to see *The Vow*, which was inspired by a true story. Rachel McAdams and Channing Tatum play a young couple, and after a car accident, Rachel loses her memory of their marriage and Channing has to woo her back. It's basically every couple's nightmare, where both people would have to lose weight and pretend to be interested in the other person's day all over again. It's also one of those movies that use a catastrophic illness as a teachable moment, to help everyone learn and grow. But the movie at least gave Stacy a brilliant idea, and has helped her toward what I'm hoping, with my fingers crossed, will be true love.

Last week, Stacy began hanging out at several local hospitals, looking for attractive men with head injuries. So far, she's told three hunks that, before their vehicles were totaled, she was married to them. At least one of the guys seems to be buying it, especially after Stacy described their wedding and their honeymoon, and showed him a picture of their daughter, Elle Fanning.

As for me, I'm happy in my marriage, by which I mean my relationship with Timothy Olyphant, who plays a roguish down-home deputy on the FX series *Justified*. Timothy is lanky, and he wears jeans and cowboy boots, and when he squints at a woman, it's all over. The whole show is sensational, because the writing is smart and each episode introduces a few new backwoods morons with greasy mullets, who exist to be really funny and then get shot in the head, usually at the same time. Maybe I'm turning into Stacy, because lately I've been thinking about buying a burned-out trailer and cooking up some crystal meth, just so Timothy will come and arrest me. Because I would be thrilled to be his next moron, if you ask me. ■

RALPH McQUARRIE
1929–2012

Remembering a Visionary *Star Wars* Artist

Ralph McQuarrie—the legendary artist who helped bring to life *Star Wars*' unforgettable galaxy far, far away—died March 3 at age 82 in Berkeley, Calif., after battling Parkinson's. Born in Gary, Ind., McQuarrie moved to California to work as a technical illustrator for Boeing before breaking into Hollywood as a movie-poster designer. He'd later contribute concept art for *Close Encounters of the Third Kind*, the original *Battlestar Galactica* TV series, *Raiders of the Lost Ark*, *E.T. The Extra-Terrestrial*, *Star Trek IV: The Voyage Home*, and *Cocoon*, which won him an Academy Award for Best Visual Effects in 1986. But it's his now-iconic designs of Darth Vader, Chewbacca, R2-D2, and C-3PO that will be McQuarrie's most cherished legacy. **Anthony Daniels**, who played C-3PO in all six *Star Wars* films, tweeted, "Without his inspirational art I would not be C-3PO. I once said to him, 'This is all YOUR fault!' Then I thanked him." In fact, there might be no *Star Wars* at all without McQuarrie. **George Lucas** used his designs to help sell the space opera to a still-skeptical 20th Century Fox in 1975. As Lucas said in a statement, "Ralph McQuarrie was the first person I hired to help me envision *Star Wars*.... When words could not convey my ideas, I could always point to one of Ralph's fabulous illustrations and say, 'Do it like this.'" —CHRISTIAN BLAUVELT

Ralph McQuarrie (top) and his drawings of (clockwise from right) Yoda, an AT-AT walker, and R2-D2 and C-3PO

BIRTHDAYS

Jon Hamm, 41
Olivia Wilde, 28
MARCH 10

Aaron Eckhart, 44
MARCH 12

Billy Crystal, 64
MARCH 14

will.i.am, 37
MARCH 15

EXPECTING

Nick Lachey, 38, and his wife, **Vanessa Lachey** (née Minnillo), 31, are expecting their first child.... **Elizabeth Berkley**, 39—the star of *Saved by the Bell* and *Showgirls*—is expecting her first child this summer with her husband, Greg Lauren.

Ben Affleck and Jennifer Garner

BIRTHS

Jennifer Garner and **Ben Affleck**, both 39, welcomed their third child, a son named Samuel Garner Affleck, on Feb. 27. The pair—who have been married since 2005—also have two daughters, Violet Anne, 6, and Seraphina Rose, 3.

ENGAGED

"Black and Yellow" rapper **Wiz Khalifa**, 24, popped the question to model **Amber Rose**, 28, on March 1.

MCQUARRIE, *STAR WARS*: COURTESY LUCASFILM LTD. (4); WILL.I.AM: 3DPIX.COM; AFFLECK AND GARNER: MARK J. TERRILL/AP IMAGES

prescription pain medication use, his rep revealed March 2.

COURTS

The former record label of *American Idol* runner-up **Adam Lambert**, 30, won the right to release his pre-*Idol* album *Beg for Mercy*. Lambert had initially claimed that Colwel Platinum Entertainment did not have the right to sell the tracks without his approval, but the singer has since withdrawn his objection.... Pop star **Britney Spears**, 30, settled a sexual harassment lawsuit with former bodyguard Fernando Flores, who claimed Spears flirted with him and flashed him. The terms of the settlement are confidential.... **Kim**, **Khloé**, and **Kourtney Kardashian** are facing a class-action lawsuit for allegedly misleading the public about the weight-loss supplement QuickTrim, which they endorse. According to the suit, QuickTrim contains caffeine, which "is not a safe or effective treatment for weight control." The plaintiffs are seeking $5 million from the Kardashians, QuickTrim, and companies that sold the product.

Alex O'Loughlin

RECOVERING

Hawaii Five-0 actor **Alex O'Loughlin**, 35, is taking a break from shooting to undergo treatment for

Britney Spears

DEATHS

Conservative blogger **Andrew Breitbart**, who helped launch the Huffington Post as well as his own empire of websites, passed away in L.A. on March 1. The cause of death is under investigation. He was 43.... Rock guitarist **Ronnie Montrose**, 64, died March 3 in Brisbane, Calif., of prostate cancer. He played on such classic-rock staples as "Free Ride" and "Frankenstein."... **Lynn "Buck" Compton**, one of the World War II soldiers who formed the company on which the HBO miniseries *Band of Brothers* was based, died in Burlington, Wash., on Feb. 25 at age 90. *—Keith Staskiewicz, with additional reporting by Jason Clark and Grady Smith*

The Monkees in 1966; (inset) Davy Jones and *The Brady Bunch*'s Maureen McCormick in 1971

Monkees Milestones

Decades before *Glee*, NBC's *The Monkees*—starring long-haired scamps Davy Jones, Micky Dolenz, Peter Tork, and Mike Nesmith—took Nielsen, and *Billboard*, by storm. In honor of Jones, who died of a heart attack on Feb. 29 at the age of 66, we look back at key moments in Monkees history. —CHRISTIAN BLAUVELT

→**"Hey, Hey, We're the Monkees"** As the Beatles conquered the globe, upstart producers Bob Rafelson and Bert Schneider pitched a musical-comedy series about a fictional band (think: Spinal Tap). An open casting call landed the four stars in 1965.

→**America Goes Ape** A zany TV show about a fake band quickly morphed into a *legit band* starring on a zany TV show. In the 14 months after their Sept. 12, 1966, premiere, the Monkees dropped four No. 1 albums and topped the *Billboard* 200 for 37 weeks, thanks to peppy, uptempo hits like "I'm a Believer" and "Daydream Believer." Oh, and *The Monkees* won the Emmy for Outstanding Comedy Series.

→**Monkeemania at Its Peak** The band's pop culture impact was felt all the way into the 23rd century (witness Ensign Pavel Chekov's Davy Jones-esque haircut on *Star Trek*). And they attempted to blast out of the teenybopper orbit, working with edgier musicians like Jimi Hendrix.

→**The Monkees Get a *Head*** NBC canceled *The Monkees* in 1968. Too many egos, too few fresh ideas. But Columbia Pictures gave Rafelson $750,000 to direct *Head*, co-written by Jack Nicholson, an acid-trip-as-movie in which the Monkees deconstructed their own image. Today it's a cult fave, but in 1968 it was *not* what fans wanted.

→**No More Monkee Business** By 1970 the band was finished. Individual projects lay ahead, including Jones' beloved 1971 appearance on *The Brady Bunch*. Worlds collide!

→**The Later Years** *The Monkees*' mix of pop hits and improv comedy anticipated MTV by more than a decade, so it's no wonder reruns found renewed success there in the mid-'80s, prompting a much-touted VMAs appearance in 1986 and intermittent reunion tours as late as 2011.

O'LOUGHLIN: LISA MAREE WILLIAMS/GETTY IMAGES; SPEARS: KEVAN BROOKS/ADMEDIA/SIPA PRESS; THE MONKEES: KEN WHITMORE/MPTV; JONES AND MCCORMICK: BETTMANN/CORBIS

Jon Hamm photographed on Feb. 2, 2012, in Los Angeles

DON OF A NEW ERA

AFTER 17 MONTHS, MAD MEN IS FINALLY BACK. WHEN THE LAST ORCHESTRAL STRAINS FADE, WILL DON BE MARRIED? WILL JOAN BE A MOMMY? WILL STERLING COOPER DRAPER PRYCE SURVIVE? THE SHOW'S CREATOR AND CAST TELL US WHAT TO EXPECT—AND WHY IT TOOK SO LONG TO GET HERE.

By **DAN SNIERSON**

Photographs by **MICHAEL MULLER**

In just a few minutes, there will be champagne on ice, celebratory cigarettes, and toasts brimming with good cheer. Or there will be frosty silence, consolation cigarettes, and much harder drinks. Somebody had better pick up that phone so we can find out. On a soundstage in downtown Los Angeles that's been meticulously time-warped back to the '60s, the cast of *Mad Men* is shooting a scene for the upcoming fifth season. Silver-haired Roger (John Slattery) stands at his desk at ad agency Sterling Cooper Draper Pryce, where a flashing light indicates there's a VIP client waiting on the line. "I want all the partners in here," Roger yells to his secretary. And so the gang pours in, filling the room with a rush of power and familiarity: There's Don (Jon Hamm), Pete (Vincent Kartheiser), Lane (Jared Harris), Bert (Robert Morse), and Joan (Christina Hendricks), who's wearing a fetching dress that's the color of money. "Well, I'm glad to hear that," says Roger into the phone, a smile crossing his face. "We like him too.... We'll be over this afternoon to kiss the bride."

The partners congratulate one another with handshakes and hugs before heading off to the conference room. Don holds the conference-room door for Peggy (Elisabeth Moss), but as they greet each other, it's clear that something more important will keep them from attending the festivities. *What is it?* During a break, Hamm settles into a chair in Roger's plush office and tries to offer a cryptic hint about the celebration scene. "Like most things on the show," he says, "all is not what it seems."

What else would we expect from the series that has turned obfuscation, self-deception, and the idea that no good news goes unpunished into high art? Thankfully, a new exhibit is finally about to open. After airing its fourth season way back in the summer of 2010 (remember *Inception* and vuvuzelas?), *Mad Men* returns to AMC on March 25, ending a 17-month hiatus. The sleek Madison Avenue-set series—which revolves around secret-stained Don Draper and the selling of the (mythic?) American dream—has claimed the Outstanding Drama Series Emmy four years running, one of only three shows to achieve that honor. And with the exception of *Two and a Half Men*, no show grabbed more headlines last year for its behind-the-scenes activities, as protracted renewal negotiations nearly prompted series creator Matthew Weiner to abandon the show that he calls "the best work I may do in my life."

He's got a pretty important task ahead of him: continuing to satisfy a fan base that was left holding a bag of question

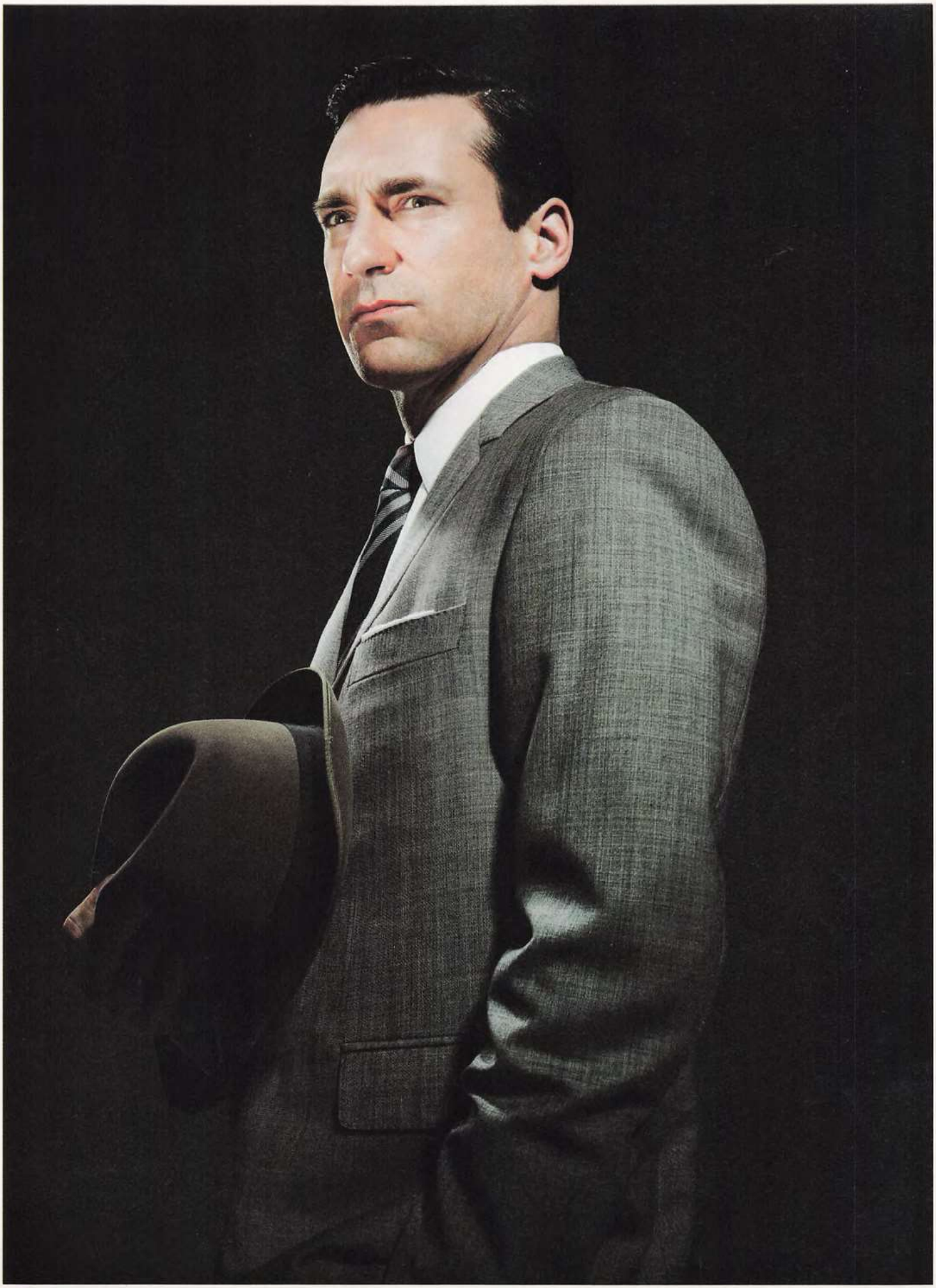
(PREVIOUS SPREAD) STYLING: TIFFANY WHITE; HAIR: THERAESA RIVERS; MAKEUP: LANA HOROCHOWSKI; SET DESIGN: ARIANA NAKATA/THE PARTOS AGENCY; SUIT: JANIE BRYANT

(Clockwise from top left) Behind the scenes of *Mad Men*: Series creator Matthew Weiner chats with John Slattery as Hamm prepares to shoot; Vincent Kartheiser cuts a rug with Elisabeth Moss; Christina Hendricks gives Kartheiser a squeeze; Hendricks (right) relaxes on set; Moss and Weiner get a little closer

(THIS SPREAD) JORDIN ALTHAUS/AMC (5)

marks and exclamation points. *Don proposes to his secretary!?!? Joan decided not to abort Roger's baby?!?! A panty-hose account might help save the agency!?!?!* Rest assured, though, Weiner—a man who says he's driven by fear of failure—doesn't take his viewers for granted, and he's crafted an ambitious two-hour season premiere that's part welcome-back, part thanks-for-your-patience. "We have to fight hard to show how much we love this audience," says Weiner, who knows all about long hiatuses from his years as a writer-producer on *The Sopranos*. "It's not a given that they're going to come back.... But the thing I found is that if you deliver it all, you will be forgiven."

And according to the cast, the goods that Weiner is delivering are *very* good. "I was completely, completely surprised by season 5," marvels Moss. "For a few of the characters that have big things happen to them this year—big surprises and changes—the audience is going to look back and go, 'He said that in episode 1! Or they hinted at that in episode 3!' It's a brilliant writing season." Adds Hamm, "This season is about getting everything back on track. The company is where we left it. It's in a bit of disarray. We get to see more of everybody doing their job. Peggy, Pete, Roger, Lane, Harry [Rich Sommer], Ken [Aaron Staton]—everybody's reinvigorated."



"I LOVE GOING TO WORK, ***SO I COULD PLAY DON FOR 100 YEARS.*** *BUT I THINK THESE THINGS SHOULD END, AND IT SHOULD END THE WAY THE GUY THAT STARTED IT WANTS IT TO END."*
—JON HAMM

Slattery believes that season 5 may be the best yet. "It's funnier. It's sadder. It's just amazing," he says. "Maybe it's because you know these people a little better than you did before. But not as well as you think."

THE HEART, SOUL, AND SUPERBRAIN of the *Mad Men* operation is tucked away on the second floor of a historic-by-L.A.-standards building on a downtown studio lot. Here, Weiner schemes and dreams in an office that's stocked with midcentury tomes (Walker Percy's *The Moviegoer*), odd tchotchkes (a pen-holding replica of Dealey Plaza), and fine liquors (he doesn't always drink, but when he does, it's Macallan 12). Windows to Weiner's psyche are everywhere. Check out the set of literary-figure baseball cards; he often carries around Eugene O'Neill in his back pocket. Behold the hanging photograph of Groucho Marx, Alice Cooper, and Marvin Hamlisch together ("the three aspects of my personality"). And pinned to his bulletin board, there's a line of dialogue he scribbled while driving to work—*"Faye to Don: You only like the beginnings"*—that became a poignant season 4 moment. Because inspiration sometimes strikes at 40 mph, Weiner has instituted an unofficial rule for his arrival at the office. "No one can talk to me for, like, five minutes, so in case I thought of something in the car, I can write it down," he chuckles. "I have serious pressure on my memory."

Safe to say that he won't soon forget the 2011 hiatus. While *Mad Men* has always been picked up by AMC on a season-by-season basis, the most recent renewal process proved the most complicated—and contentious. During the negotiations Weiner, whose deal had expired, learned that AMC wanted to slice two minutes off each episode to add commercials and hold the show's fifth season until 2012, while Lionsgate (the show's studio) wanted to lop $2 million from the budget, suggesting cast cuts. He balked at all three ideas, viewing them as harmful to the show. The talks heated up/melted down during late March, as details were leaked to the press and AMC (whose parent company would go public that summer) announced that the show would be delayed, citing "non-cast negotiations." Weiner, chagrined that the specifics of his negotiations had gotten out, felt that the wording of the statement fueled the perception that he was a greedy holdout. "It was frustrating because I felt that I was doing something to protect the integrity of the show, and it was one of the more blindly, stupidly virtuous things that someone could do," says Weiner. "But it sort of became perverted into the exact opposite of what it was."

AMC president Charlie Collier, who calls such characterizations of Weiner "unfair," concedes today that the wording of the press release was "inelegant." The show wasn't delayed because of Weiner's contract talks; it was a scheduling decision, he says. AMC planned to move *Breaking Bad* into *Mad*'s summer slot in hopes of attracting male viewers perhaps distracted by postseason basketball in the spring. Weiner asked about a fall berth for *Mad Men*, but the network wanted to use the return of *The Walking Dead* to promote the debut of its Western *Hell on Wheels*, and believed that the female-skewing *Mad Men* had growth opportunity in *Bad*'s old spring slot. Explains Collier, "It was a strategic move to put *Mad Men* where it could best succeed." While Weiner notes that the *Breaking Bad* move was "genius," he still wishes that *Mad Men* had found a home somewhere on the 2011 schedule: "It's hard to imagine any reason, business or otherwise, to keep it off the air." (The series, which has grown in ratings every season, averaged 4.5 million viewers weekly, counting repeats and DVR users, during season 4 and ranked No. 1 among basic-cable dramas in affluent households.)

Meanwhile, as the talks wore on without resolution, Weiner became convinced he could not maintain the quality of the show within the aforementioned budget and time constraints, and grimly resolved to quit his own series. "I actually made peace with it," he recalls. "I called Jon. I told my kids. My son [Marten, who plays Glen, the odd friend of Kiernan Shipka's Sally] put his arm around me and said, 'You'll get another show, Daddy.'"

Watching from the sidelines, the cast couldn't fathom the prospect of the network continuing *Mad Men* minus Weiner. "There is no show without Matt. He is the show," declares Hendricks. "And I think the people renegotiating with him knew damn well that's the truth." Apparently. In the end, the series

was renewed for three more seasons, through a seventh and final year, while Weiner signed a three-season, $30 million deal, which would allow him to make the usual 47-minute version of the show within an acceptable budget for Lionsgate. "The one concept that [Matt] holds on to is the aesthetic integrity of the show," says Lionsgate Television Group president Kevin Beggs. "You couldn't have more principled or pure motives than the ones he has. On a personal level, it's admirable. On a business level...it's sometimes a little complicated." All three sides say relations improved as soon as the ink dried. "Season 5 was the most exciting, easy, confident experience we've had on the show," says Weiner. The cast seems to agree. "There was relief and there was absolute elation," Moss says. "We all came back with this feeling of 'Maybe now we can just concentrate on working on the show and making it really good,' as opposed to 'Well, this might be the last one.'"

No, it's not the last one. But it's a big one. We'll do our best here to illuminate what will happen come March 25, but remember, Weiner runs such a secretive operation, he makes his wife put all of the scripts she reads in a box...which he then takes to work to shred. "You could make your own Funny or Die sketch about talking to *Mad Men* actors," jokes Harris, warning us not to read too deeply into cast quotes. "Everyone could start running for public office because words come out of our mouths but they mean nothing."

The two-hour premiere will resume the story after a healthy time jump, and you may need a few minutes to get your bearings. "I want people to feel like they're going to visit their best friend, and they open the door and everything's been going on without them," hints Weiner. "The story is on page 30 when they open the door, so they'll have to catch up." Of course, fans are most eager to flip to the chapter that covers the aftermath of Don's rash engagement to his secretary, Megan (Jessica Paré). All that Weiner will say on the matter is "questions about Megan will be answered in the premiere," though he's clearly interested in the reverberations from the proposal. "[Last season] we got inside Don's head in a way we never had before," Weiner continues. "And then to see him say, 'Will you marry me?' and to see that look on his face? All of a sudden, he's a stranger to us again.... It will cast a shadow on the season to come."

This year's arc for Don—the self-made man who often appears on the cusp of self-destruction—relates to his advancing age. "A lot of the decisions that Don makes may seem strange to the audience, but they're going to seem strange to the people around him, too," Weiner says. "He is coming into middle age, which was closer to old age back then. Existentialism is a young man's game, and you can say what you want about how death nullifies things. But when you get closer to death, it starts to become more serious, and it's harder to laugh it off and say, 'I'm living for the moment.'"

Time marches on, and Weiner hints of its impact on the show's themes. He speaks of '60s New York in the process of decay, of a growing culture clash and generation gap, and a festering insecurity surrounding social/economic/technological change. "There wasn't a lot of history in the show last year. 1964 to 1965 was a relatively calm period, compared to '63 or '61," he says. "As we get deeper into the period, things are going to become more and more unstable, and how that affects Don and the business is something we can't hide from anymore." Echoes Hamm: "The idea of having blinders on is something that is dangerous to people whose job it is to read the cultural temperature. And change is coming. Don is on the wrong side of that change for the most part, because he's an old dude." (For the record, when last we saw Don he was pushing 40; Hamm turns 41 on March 10.)

How does all of this play out in the halls of Sterling Cooper Draper Pryce? "The dynamics of the office are very interesting this year because the survival of the agency is still at stake," Weiner says. "That hierarchy is up for grabs because the agency is so small." The power drama may include Roger, who couldn't prevent his precious Lucky Strike from defecting ("He knows what's going on around him," says Slattery. "Whether he can do anything about it, that's another story"); the always hungry Pete ("There is an opportunity for him to show himself, but it's coming about right when change is coming," says Kartheiser. "It's like becoming CEO of a banking firm in 2007"); and an empowered Peggy ("She's starting to realize what she wants and go after it," says Moss). Harry and Ken also factor into the game, and eyes should be kept on Joan, who is now director of agency operations...with maybe a baby in tow? ("We've seen how Peggy dealt with hers, and

"DON IS COMING INTO MIDDLE AGE, WHICH WAS CLOSER TO OLD AGE BACK THEN. ***EXISTENTIALISM IS A YOUNG MAN'S GAME.*** *WHEN YOU GET CLOSER TO DEATH, IT BECOMES MORE SERIOUS."*

—MATTHEW WEINER

The Four Seasons of *Mad Men*

IF YOU'RE FEELING A LITTLE RUSTY ON YOUR *MAD MEN* HISTORY AFTER THE SHOW'S 17-MONTH HIATUS, REFRESH YOUR MEMORIES OF DON DRAPER & CO. WITH THIS HANDY SEASON-BY-SEASON GUIDE.

BY Jeff Jensen

SEASON 1

Meet Don Draper. Madison Avenue hotshot, Eisenhower-era self-made man. Real name: Dick Whitman. He swiped the Draper ID from a dead soldier during the Korean War to escape his painful country-poor past. Who knows his secret? Not his boozing, chain-smoking colleagues at ad agency Sterling Cooper. Not his model-turned-unfulfilled wife, Betty. Not his mistresses. Leveraging keen insights into human nature, the philosophizing flimflam man creates winning campaigns for Eastman Kodak and top client Lucky Strike. He clashes with Pete, a hungry young account exec who learns Don's true identity and tries (unsuccessfully) to blackmail him in order to score a promotion. Don's secretary, Peggy—an earnest striver—sleeps with Pete and spars with Joan, the imperious bombshell office manager engaged in a nowhere-bound affair with heart-attack-prone agency honcho Roger Sterling. Peggy gets promoted to junior copywriter—and gives birth to Pete's baby after a pregnancy she hid from everyone, and didn't even admit to herself.

BEST EPISODE

"Smoke Gets in Your Eyes," the instant-classic pilot, masterfully drew us into its richly realized vision of late-'50s/early-'60s America and the layered mystery of Don Draper.

SEASON 2

It's 1962. The Cold War is about to blaze hot. Don clashes with accounts chief Duck Phillips over recruiting younger talent and pursuing bigger clients. Peggy—who gave Pete's baby up for adoption—returns to work, befriends a priest, and cuts her hair. Pete deals with his father's death and the manhood-undermining revelation that fertility-challenged wife Trudy can't give him children. Joan gets engaged to Greg, an insecure doctor, and stays with him after he drunkenly rapes her. Betty kicks Don out when she realizes that he's been sleeping with the wife of a caustic potato-chip-shilling comedian. Don suffers an existential meltdown during an L.A. business trip and resolves to become a better man following a restorative idyll with the "real" Don Draper's wife, Anna, whom he's been supporting financially. Peggy finally tells Pete about the baby (and spurns his declaration of love); Don threatens to foil Duck's power-grabbing plan to sell Sterling Cooper; and Betty, pregnant with Don's third child, takes him back...after she has revenge sex with a stranger.

BEST EPISODE

"The Jet Set"—a risky, rewarding mold-breaker—saw an increasingly unsettled Don running away to Palm Springs with a band of rich, pretentious nomads. (Going west seems to inspire rashness in Don—see: season 4.)

SEASON 3

1963. The end of Kennedy's Camelot is nigh. A British firm now owns Sterling Cooper, but Duck is gone, and Englishman Lane Pryce is now on board. Don struggles to remain faithful to Betty but succumbs to an affair with his daughter's teacher. Art director (and closeted homosexual) Sal Romano rejects the advances of scuzzy Lucky Strike scion Lee Garner Jr., who retaliates by having him fired. Joan quits the agency to play housewife for Greg but must find new work after he washes out as a surgeon; he subsequently joins the Army. Betty—romantically pursued by an older man, governor's aide Henry Francis—is rocked by the death of her father, Gene, then rocks Don's world by demanding that he spill his closely held Dick Whitman secrets. After learning that Sterling Cooper is about to be sold, Lane conspires with Don and company to start a new agency. More new beginnings await, even for Betty: Don grants her a divorce, and she and their baby, Gene, fly with Henry to Reno, eager to start their (happy?) life together.

BEST EPISODE

"Guy Walks Into an Advertising Agency"—also known as "The Totally Hilarious One Where That Secretary Drives Over the British Guy's Foot With a Lawn Mower."

SEASON 4

1964 gives way to 1965. "(I Can't Get No) Satisfaction" is on the radio, and the folks at Sterling Cooper Draper Pryce can relate. Don wins a Clio for a floor-wax ad. But he's drinking more heavily than usual and bickering with Betty over how to deal with their despairing, daddy-favoring daughter, Sally. When he finds out that Anna has died, Don hits somewhere close to bottom. Introspection, sobriety, and a healthy romance with research expert Faye Miller follow. Meanwhile, Betty squabbles with Henry over her harsh parenting; Peggy begins hitting the counterculture scene; and Joan—lonely and afraid for Vietnam-bound Greg—has sex with Roger, gets pregnant, and comes *thisclose* to having an abortion. The fragile agency's fortunes take a potentially calamitous turn when Lucky Strike—its lifeblood—pulls the plug. As the agency scrambles for new biz (points to Peggy for scoring the panty-hose account), Don lays off staff...and then, following another fateful West Coast business trip, impulsively proposes to his hot, great-with-kids secretary, Megan. A *mad* man indeed.

BEST EPISODE

"The Suitcase." Downward-spiraling Don and birthday girl Peggy stay up all night together working, sparring, grieving, and drawing closer. *Mad Men*'s greatest hour—so far.

AMC (4)

(From left) Slattery, Jared Harris, and Hamm; January Jones and Kiernan Shipka

know that anything could happen," says Hendricks. "I'm going to leave it at that.")

Season 5 involved another baby issue as well: January Jones, who plays Don's austere ex-wife, Betty, arguably the show's most polarizing character, gave birth during the show's production cycle. As a result, Betty—who didn't clock as much screen time in season 4, since the story focused on a bachelorized Don—had to be deployed in creative ways this season. "It was interesting to work around that, but [Matt] works best with a challenge," says Jones. "That turned into an amazing story line for me and for Betty. You'll definitely see a different side of her." Explains Weiner: "We moved things around to get her in as much as we could. There will be less of her, but it's not because people don't like her or she's not essential to the story. She's in it, and she will be a big part of it again next season."

Next season. And then one more. And then...*no more*. Weiner entered last year's negotiations with the idea to end the series after six seasons, but warmed to a seventh when it was offered. So should we consider that one last call? "Is that the end of the show? Yeah. For now," says Weiner, who recently penned a play and is plotting his big-screen directing debut with a contemporary comedy he wrote years ago. "I want to leave the door open in case something amazing happens, but my gut feeling about how much I have to say on this matter without being crappy is, [seven] just feels like the right number." And that's good enough for Hamm. "I love going to work, so in that sense I could play Don for 100 years," says Hamm, who stars in the just-opened comedy *Friends With Kids*. "But I realize we're not on a treadmill, we're on a thing that moves forward.... And so I think these things should end, and it should end the way the guy that started it wants it to end."

Yes, Weiner already has a vision for the final scene of the final episode. "There is literally nothing but a piece of yarn between the finale of season 5 and the finale of the series," he says. "I don't have a master plan. I have an image that is the end of the show. I think it's the right thing. We'll see." While he won't reveal anything else about that big goodbye, he does let slip one critical hint about the future: "Jon Hamm will still be handsome. He's going to be aging as this period goes on, and it may be incredibly unfair to women, and to other men, but Jon keeps looking better and better." Just another one of *Mad Men*'s magnificent mysteries. ■

TABLET EXTRAS
→Find more exclusive photos of *Mad Men* on EW's tablet edition. For information on downloading the app, go to *ew.com/allaccess*

PHOTOGRAPHS BY FRANK OCKENFELS 3 (3)

prius v Meet the newest member of the Prius Family. Available with Entune™* for connecting to your digital world. And an available Panoramic View Moonroof for enjoying the real one. **The all-new Prius v from Toyota. More Prius. More possibilities.**

Options shown. Cargo and load capacity limited by weight and distribution. *Be sure to obey traffic regulations and maintain awareness of road and traffic conditions. Select Entune™ apps use a large amount of data and you are responsible for all data charges. Apps and services vary by phone and carrier. Not all apps and data services are available initially. Apps identified by "TM" or "®" are trademarks or registered trademarks of their respective companies and cannot be used without permission. See toyota.com/entune for the latest information regarding apps and services. ©2011 Toyota Motor Sales, U.S.A., Inc.

toyota.com/**priusv**

TOYOTA
moving forward

ADAM SCOTT

YOU KNOW YO LOVE HIM

NOW GET READY TO SHARE HIM WITH THE REST OF THE PLANET. THE *PARKS AND RECREATION* STAR EMERGES AS A TRUE LEADING MAN IN THE NEW ROMANTIC COMEDY *FRIENDS WITH KIDS*.

BY BENJAMIN SVETKEY

ADAM SCOTT USED to take himself way too seriously. He fretted. He stressed. He approached every acting job—even the ones that didn't require any acting—with an overwrought intensity that would have Stanislavski tiptoeing quietly out of the room.

"When I first came to Hollywood in the early 1990s I worked as an extra in music videos," recalls the 38-year-old as he chomps into dinner at a trendy Hollywood burger joint. "I did this Tia Carrere video set in a coffeehouse. I was in the background, having coffee with a model, while Tia Carrere was singing on some stairs. That's all I had to do—drink coffee. But I made up a whole backstory for my character—who I was and what I was doing at that coffee shop. I even tried to improvise with the model. She thought I was an idiot."

U

Adam Scott in *Friends With Kids*

Fortunately, Scott has lightened up since then, and it's done wonders for his career. Thanks to his charismatically laconic characters on TV sitcoms such as *Party Down* and *Parks and Recreation*, as well as less charming but still hilarious supporting turns in big-screen comedies like *Step Brothers*, Scott will never have to work in music videos again. In fact, he's about to take his greatest leap yet, carrying his own romantic comedy, the R-rated *Friends With Kids* (opening March 9). Granted, it's a low-budget, art-housey rom-com—written and directed by *Kissing Jessica Stein* scribe Jennifer Westfeldt, who also costars—but Scott has a big, juicy leading-man role just the same. The first of his career.

Scott plays a commitment-phobic Manhattanite whose platonic best friend (Westfeldt) lives downstairs in the same apartment building. When all their pals (Maya Rudolph, Chris O'Dowd, Kristen Wiig, and Westfeldt's real-life boyfriend, Jon Hamm) start having babies and disappearing into parenthood, they hatch a plan to have a baby of their own, without the fuss of love and marriage. It sounds like the plot of a Kate Hudson movie, except that Westfeldt's script, which never sugarcoats how rough reproduction can be on relationships, is far smarter than that. So, for that matter, is the acting.

"Adam is so funny and dry and sardonic, with that disaffected humor that he does so well," says Westfeldt. "But at the end of this movie he also has to shift into being really emotional and heartbroken. Adam had to deliver on both counts. My whole movie depended on it."

HERE ARE SOME fun facts about Adam Scott: He grew up in Santa Cruz, Calif., where his mom was a high school teacher and his dad a college professor. After high school, he attended the American Academy of Dramatic Arts in Pasadena, where he became friends with fellow students Paul Rudd and, later, Jon Hamm. His first real acting job, not counting music videos, was in the pilot for a short-lived 1994 MTV show called *Dead at 21*. "I thought I was going to be hugely famous after that," Scott remembers. "I was like, 'I hope everyone is going to be cool with me after this thing airs.' And then I didn't get another job for six months."

When he did get another job, it was a spot in an episode of *Boy Meets World*, followed by about a decade's worth of equally forgettable walk-ons on shows including *ER* (he played a guy who got hit by a car) and in films like *Hellraiser: Bloodline* (he got his guts ripped out). There were small victories—a sizable part in the 2002 thriller *High Crimes*, a bit as Howard Hughes' press agent in 2004's *The Aviator*, a role as a male nurse in 2007's *Knocked Up*—but things got so rough that Scott's girlfriend, Naomi Sablan, then a producer on *Jimmy Kimmel Live!*, had to support them both. (Scott and Sablan have since married and have two young children.) "Adam had the opposite problem that I had," Hamm says. "I was weirdly old-looking when I was in my 20s. I couldn't get parts because I looked like I was in my 40s. But Adam has always looked preternaturally young. It's only now that he's settling into manhood that it's become easier for audiences to accept him as 'the Guy.'"

Party Down was what turned everything around. The Starz original series about a bunch of wannabes working as caterers in Los Angeles barely kept up in the ratings with the Weather Channel. But Scott identified with his disenchanted-actor character and found the show's improv-heavy format liberating. "We were just screwing around, but we were screwing around passionately," he says. "I was able to just relax and let myself bleed into what I was doing rather than being tense and trying to play a character."

That skill comes in handy on NBC's *Parks and Recreation*, where he plays the adorably awkward Ben Wyatt. "He's like an Italian sports car," says Amy Poehler, his onscreen love interest. "He's pretty on the outside but really fun to drive when you get on the inside." Scott, meanwhile, admits he continues to have "that guest-star mindset. I'm still wondering if I'm ever going to work again."

He'll work again. In fact, *Friends With Kids* is just the start of Scott's big-screen surge. In November he'll appear alongside Seth Rogen and Barbra Streisand in a comedy called *The Guilt Trip*. After that, he'll take a supporting role in Ben Stiller's adaptation of *The Secret Life of Walter Mitty*, along with a comedy about grown-up children of divorce called *A.C.O.D.*

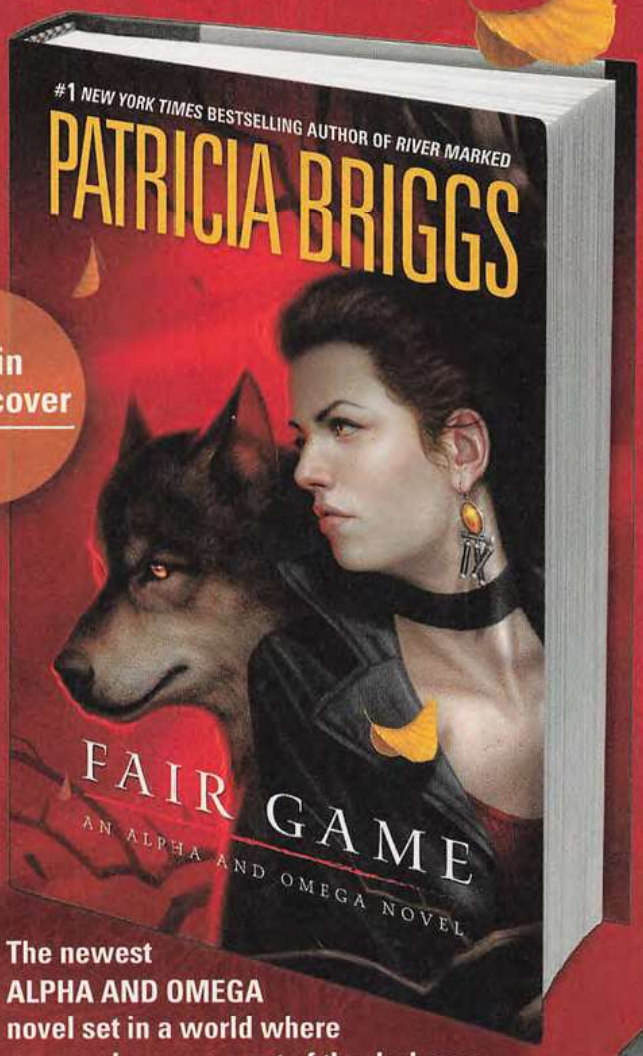
Of course, Scott still sometimes frets. He still stresses. He's still occasionally haunted by the ghosts of old performances. "I went on the Internet and found that Tia Carrere music video the other day," he says. "You know what? I'm not even in it. I got cut." ■

(PREVIOUS SPREAD) JENNIFER ROCHOLL/SESSIONS/RETNA LTD.; (THIS PAGE) JOJO WHILDEN

Dare to enter the world of

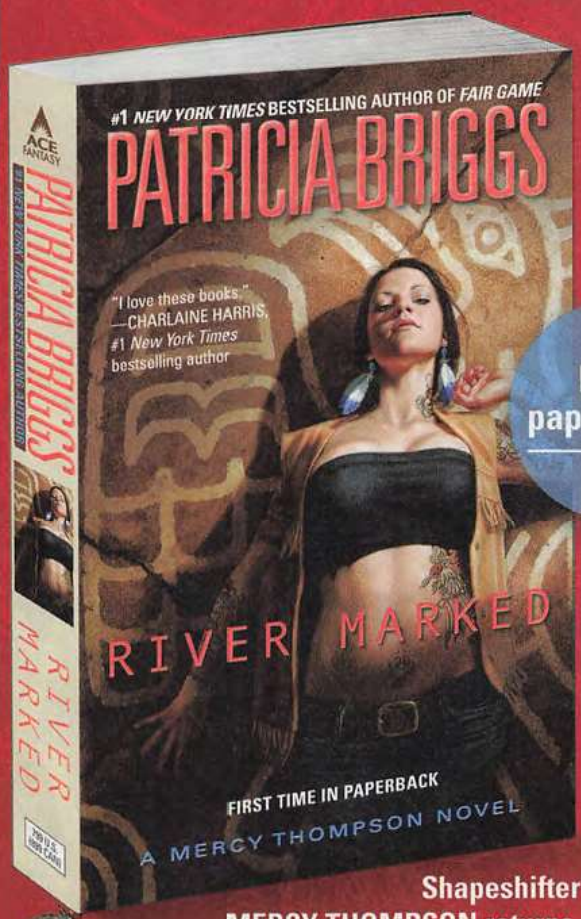
#1 *NEW YORK TIMES* BESTSELLING AUTHOR

PATRICIA BRIGGS



New in Hardcover

The newest **ALPHA AND OMEGA** novel set in a world where werewolves come out of the darkness and into a society where fear could turn the hunters into the prey…



Now in paperback

Shapeshifter MERCY THOMPSON returns. This time, Mercy is faced with exorcising the world of the legend known as the river devil.

"I love these books."
—**Charlaine Harris, author of the Sookie Stackhouse novels**

patriciabriggs.com

ACE A Penguin Group (USA) Company

penguin.com

EVITA *Returns*

PACKED INTO a rehearsal space above Manhattan's 42nd Street, 36 performers practice the splashy "And the Money Kept Rolling In (And Out)" number in *Evita*, lifting Elena Roger, who stars as Eva Perón, into the air amid a flutter of falling bills. It's less than a month until the musical's first preview at Broadway's Marquis Theatre on March 12, and the cast members are happily drilling their parts to perfection, fine-tuning every step and note.

The fact that one of these sweating performers—the one playing the narrator, Che—is the Latin music superstar Ricky Martin doesn't seem to matter to anyone involved, least of all Martin himself. He's just another actor stretching and joking and popping Altoids between run-throughs. That is, until Michael Cerveris, the show's Juan Perón, takes a moment during a break to share one of the cast's running jokes. "As we like to say," he says, flashing a conspiratorial smile, "we're living *Evita* loca." • Martin's star power might be a punchline in the rehearsal hall, but for the producers of *Evita*—the first Broadway revival of the Andrew Lloyd Webber/Tim Rice musical since its original

The legendary musical tangos back to Broadway for the first time in a generation. And its new stars—Ricky Martin and Argentine breakout Elena Roger—know a little something about Latin flavor.

BY ADAM MARKOVITZ

Ricky Martin and Elena Roger photographed on Feb. 24, 2012, in New York City

photographs by RICHARD PHIBBS

Michael Cerveris, Roger, and Martin

"My whole life is theater," says Martin. "Menudo was very theatrical: Stand here, talk, sing, say this, move. I considered it an amazing musical."

1979–83 run—it's also a key part of a plan to turn the period piece into a brand-new hit. And Martin isn't their only reason for optimism. Directed by Michael Grandage (*Frost/Nixon*), with choreography by Rob Ashford (*How to Succeed in Business Without Really Trying*), this iteration of *Evita* was nominated for the Olivier award for Outstanding Musical Production during its yearlong run in London in 2006–07. *Evita*'s leading lady, 37-year-old unknown Elena Roger, is already being heralded as the next great Broadway star. And the truth is, *Evita*'s legions of American fans never left her: The show's rich pop culture legacy includes everything from a 2003 parody episode of *The Simpsons* to a 2010 *Glee* rendition of its signature song, "Don't Cry for Me Argentina."

But can an earnest, dialogue-free musical thrive on post–*Book of Mormon* Broadway? Martin doesn't take the challenge lightly. "If I'm doing a classic like *Evita*, this is not a joke," he says. "We need to do this right. It has to have dignity and power and conviction."

Lloyd Webber and Rice first developed *Evita* as a 1976 concept album about Eva Perón, the Argentine first lady who became a figure of near-religious devotion in her country before dying of cancer in 1952 at age 33. "On one level you could say it's a straightforward rags-to-riches story," says Lloyd Webber. "But on the other hand, it's much more than that. It's a cautionary tale about what can happen when someone manages to get hold of control and manipulate the media."

TABLET EXTRAS
→Find more exclusive photos of *Evita* on EW's tablet edition. For information on downloading the app, go to *ew.com/allaccess*

As directed by Hal Prince, the show became a hit in 1978 in London and again a year later on Broadway, where it made stars of Patti LuPone and Mandy Patinkin and ran for four years. After decades of stop-and-go development (with everyone from Meryl Streep to Liza Minnelli attached), 1996's big-screen *Evita* earned Madonna a Best Actress Golden Globe and introduced "You Must Love Me"—an Oscar-winning Lloyd Webber/Rice song written for the movie and included in subsequent stage productions. In 2004, André Ptaszynski, who oversaw Lloyd Webber's London theaters at the time, began planning a major revival. "It was hard to think of any reason why *Evita* wouldn't be worth reviving," he says. "It's about power, lust, corruption, ambition. And it's got the

(PP. 40–42) STYLING: JOHN MOORE/ROUGE ARTISTS; ROGER'S HAIR: DAVID GLOVER FOR KEVIN MURPHY/KRAMER + KRAMER; MAKEUP AND CERVERIS' GROOMING: LEANNE HIRSH FOR DIORSKIN/KRAMER + KRAMER; MARTIN'S GROOMING: SARAH SIBIA/SHU UEMURA/SEE MANAGEMENT; PROP STYLING: MARK CHANDLER/ART DEPARTMENT; (PP. 40–41) MARTIN'S TROUSERS: JOHN VARVATOS; TANK: CALVIN KLEIN; ROGER'S DRESS AND LACE WRAP: WCAGA (WHAT COMES AROUND GOES AROUND)

most stunningly beautiful score."

In directing the new *Evita*, Grandage hoped to preserve the show's iconic moments—like the famous balcony scene—while bringing a fresh jolt of authenticity. Historically inspired sets replace Prince's groundbreaking black-box visual look, and Lloyd Webber reorchestrated parts of his score to reflect real Argentine music. "Back in 1976 in Britain," he admits, "we didn't have Internets and YouTubes and all those sorts of things, so my knowledge of the Argentine tango and everything was pretty limited, frankly."

The boldest claim to authenticity may be the casting of Roger, an Argentine who had never worked in English before. After seeing a tape of her one-woman tango show, Lloyd Webber agreed to audition the then 29-year-old along with a host of British and American actresses. "Elena came in and I remember the word we all used: *firecracker*," says Grandage. "Her energy was disproportionate to her size. She's diminutive and yet she kept firing this stuff at us." Roger agrees that her background gives her an advantage, even if she did have to learn her lines phonetically at first. "I can understand Evita more because I can understand the idiosyncrasies of our people," says Roger, who is 5-foot-nothing with cat-quick eyes and a thick Buenos Aires accent. "And because I have my memories. Every time we do Eva's funeral scene, I have [the memory of] my father crying, watching that funeral again on television. I feel what they felt. It is in my blood."

It was Roger's powerhouse performance that inspired veteran Broadway producer Hal Luftig (*Catch Me if You Can*) to bring the show to New York. "I was completely blown away by her," says Luftig. Even so, it took six years to line up the principals' schedules and find a Broadway theater. After signing Roger as Evita, producers opted to cast fresh, U.S.-based talent like Tony winner Michael Cerveris (*Assassins*) for Juan Perón. For Che, Grandage and the producers wanted someone in keeping with the show's Latin flavor. Someone with singing and dancing chops. Someone with, as Evita herself might say, just a touch of star quality.

AT 40, MARTIN IS STILL BOYISH and cartoon-hero handsome, with thick Jean Dujardin eyebrows that semaphore his feelings. Glibness is not in his emotional vocabulary; a simple "How's it going?" draws a thoughtful pause, searing eye contact, and a heartfelt explanation of how much he's grown over the past few months. He says his decision to do *Evita* has its roots in his 1996 Broadway debut, playing Marius in *Les Misérables*. "That was one of the best years of my life, and I said to myself, 'I want to feel that again,'" says Martin, who doesn't see much difference between Broadway musicals and the concert spectacles he's put on since his early days as a member of the teen band Menudo. "My whole life is theater. Menudo was very theatrical: Stand here, talk, sing, say this, move. I considered it an amazing musical."

Still, Martin's success as a pop star—he's sold more than 55 million albums worldwide—gave one of his costars pause. "I was a little scared before I met him. I thought maybe he would be tough.... Like a diva," laughs Roger. "But he is the most amazing person—talented, professional. He gives everything." Martin, who has signed on to *Evita* until next January, insists he's not giving up his solo music career just yet. His last album, 2011's *Música+Alma+Sexo*, reached No. 3 on the *Billboard* 200 and spawned an 82-stop arena world tour that wrapped last November. But he's happy that *Evita* lets him settle down a bit. He has a home in NYC's NoHo neighborhood with his twin 4-year-old sons, Matteo and Valentino.

Martin's pop culture profile spiked in 2010 when he publicly came out before writing his best-selling memoir, *Me*, but he says his newfound openness hasn't changed him as a performer. "On stage, I never felt limited," says Martin, who's in a longtime relationship with banker Carlos González Abella. "I think that's when I really allowed myself to just be. But yes, there is an evolution from me in 2000 to me today." And for the record, he loves his new show's unofficial slogan. "Living *Evita* loca—that should be our T-shirt!" he says with a laugh. "At the beginning, it really was crazy—loco. It was insanity putting it all together. Now it's flowing beautifully." ■

(OPPOSITE PAGE) CERVERIS: SUIT: ZEGNA; SHIRT: JOHN VARVATOS; TIE AND POCKET SQUARE: JAY KOS; ROGER'S GOWN: ALEXANDER MCQUEEN; SHOES: MANOLO BLAHNIK; MARTIN'S JACKET: JOHN VARVATOS; TROUSERS: DIESEL BLACK GOLD; BOOTS: JOHN VARVATOS; (THIS PAGE) PERON: CORBIS; PAGE: BILL CROSS/DAILY MAIL/REX LSA; LUPONE: MARTHA SWOPE/NYPL; MADONNA: BUENA VISTA PICTURES/PHOTOFEST; ROGER: PAT SULLIVAN/RETNACELEBS

Evita Through the Years

EVA PERÓN
Evita's inspiration was only 33 when she died in 1952.

ELAINE PAIGE
She originated the role in 1978 on London's West End.

PATTI LuPONE
LuPone and costar Mandy Patinkin won Tonys in 1980 for the Broadway production.

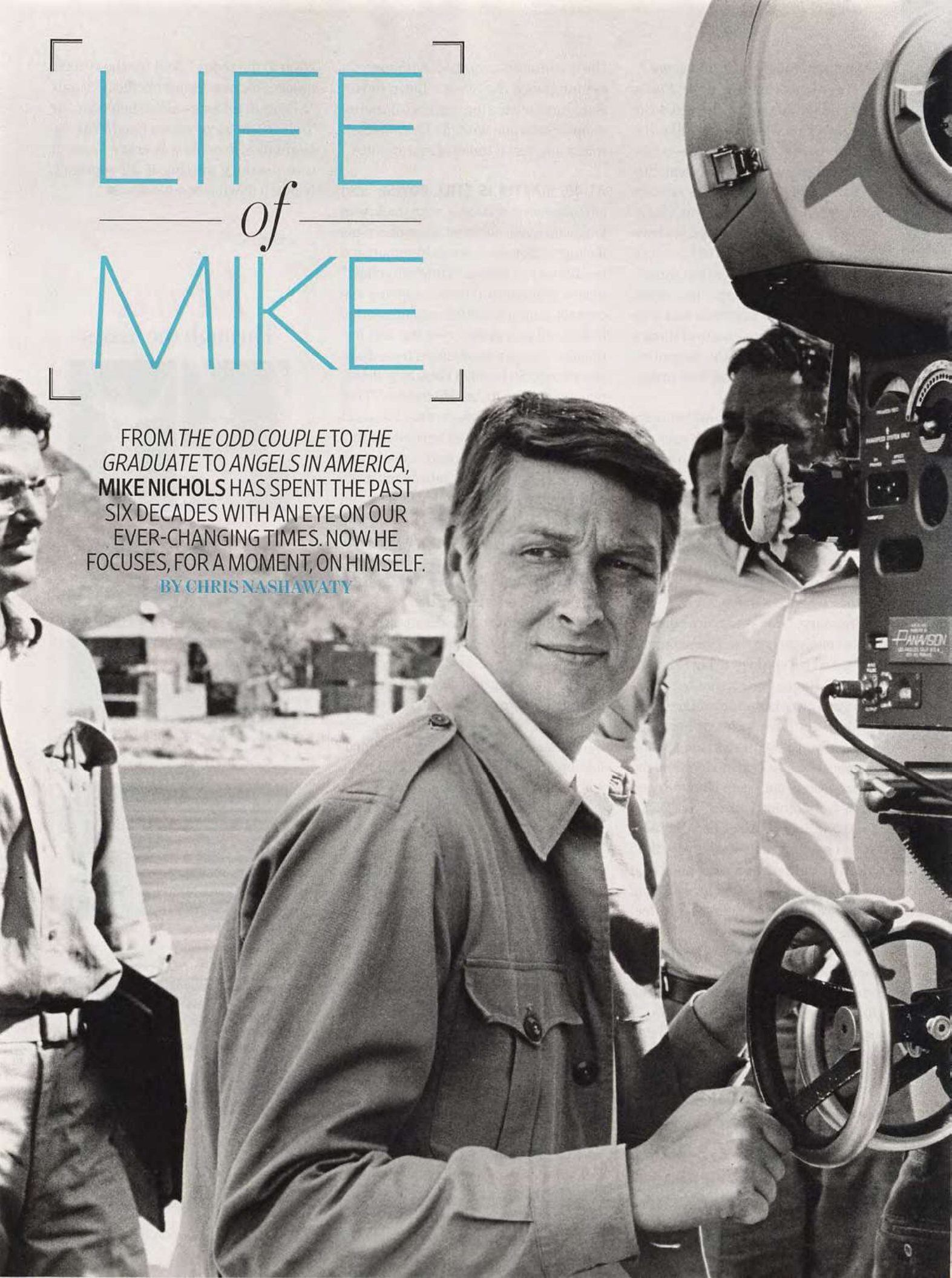
MADONNA
The megastar won a Golden Globe for the 1996 film, opposite Antonio Banderas.

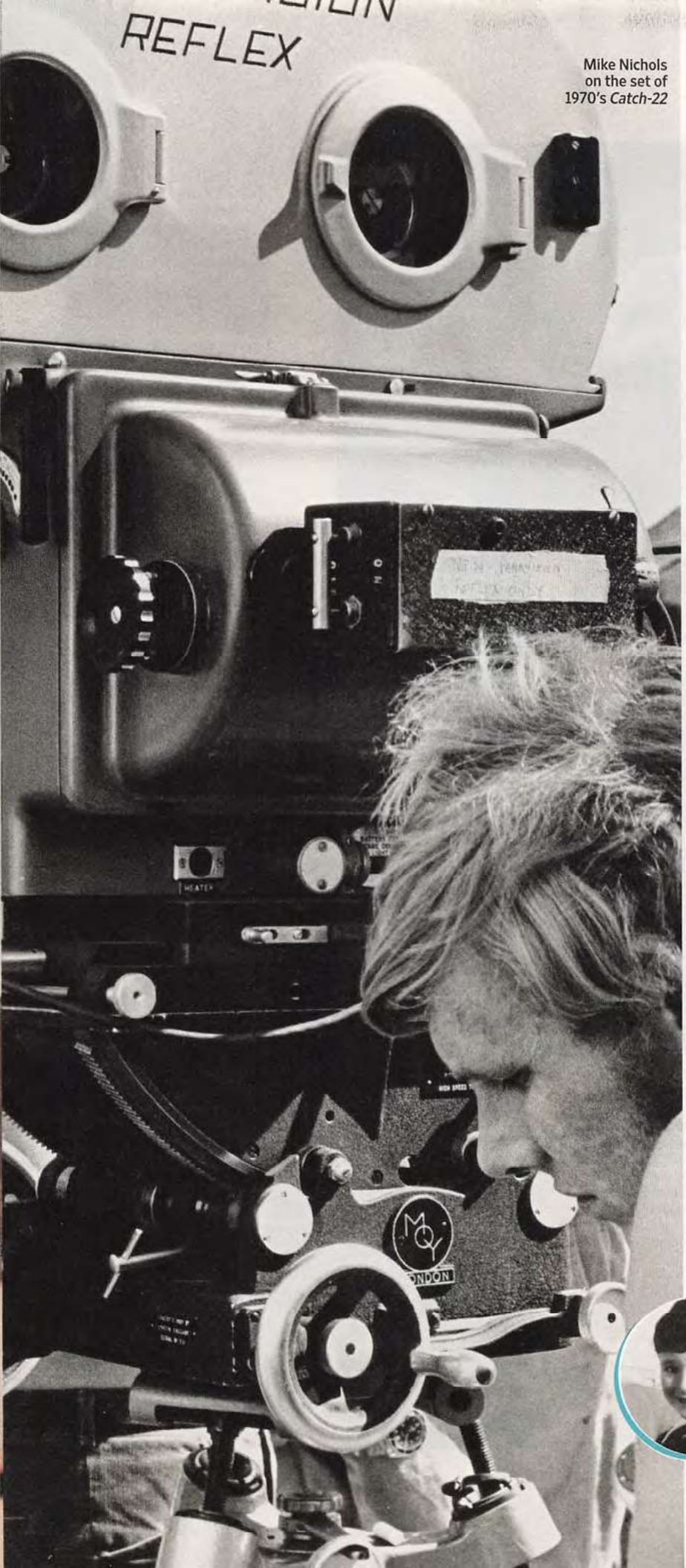
ELENA ROGER
The Buenos Aires native is the first Argentine to play the role on Broadway.

LIFE *of* MIKE

FROM *THE ODD COUPLE* TO *THE GRADUATE* TO *ANGELS IN AMERICA*, **MIKE NICHOLS** HAS SPENT THE PAST SIX DECADES WITH AN EYE ON OUR EVER-CHANGING TIMES. NOW HE FOCUSES, FOR A MOMENT, ON HIMSELF.

BY CHRIS NASHAWATY





Mike Nichols on the set of 1970's *Catch-22*

At 80, Mike Nichols can look back on a remarkable career both on stage and on screen. Which is exactly what we've asked the acclaimed director to do—look back. On the eve of his eagerly awaited new revival of *Death of a Salesman* on Broadway, EW sat down with Nichols to reminisce about a life of highs and lows, beginning with the 1935 photo below of a bright-eyed young boy who would soon flee Nazi Germany for America. "I remember everything about getting on the boat in Germany in 1939," says Nichols. "I was 7, my brother was 3, and my father was already in New York setting up his practice as a doctor. German Jews couldn't leave the country, but we had Russian papers. We had somehow miraculously walked through the flames and landed on West 70th Street. At the time, I almost felt guilty. My father was waiting for us on the dock, and the first thing I saw was a kosher deli and in the neon sign were Hebrew letters. I said to my dad, 'Is that allowed?' And he said, 'Here, it is.' Unbelievable luck. Undeserved luck. Life-shaming luck."

WITH ELAINE MAY (1958) "We had immediate chemistry," says Nichols of his onstage comedy partner (right), whom he met in the early '50s. "We auditioned for Harry Belafonte's manager, and that same night we were opening for Mort Sahl. By the weekend, we were opening for Carol Burnett. And two weeks later, they were opening for us."

***BAREFOOT IN THE PARK* (1963)** Nichols made his directing debut with the Broadway hit starring Robert Redford (right). "After the first 15 minutes of opening night, I thought, 'This is what I was meant to do!' Robert was so young, so brilliant, and women loved him. He was the most beautiful guy anyone ever saw. There was no question where he was going. Diane [Sawyer] and I live in his old apartment now."

***WHO'S AFRAID OF VIRGINIA WOOLF?* (1966)** "The first movie I directed. I knew Richard Burton [above center, with Elizabeth Taylor and Nichols] because when Elaine and I were on Broadway, he was in a nearby theater with *Camelot*. We'd go drinking. He and Elizabeth knew these characters. He would yell at her, she would cry, and then the Duke and Duchess of Windsor would come to the set and take them to lunch and they'd come back hours late. It was an interesting experience. When I look back on it, I think, 'What the f--- was I so confident about?' "

THE ODD COUPLE **(1965)** The stars of Neil Simon's hit Broadway comedy, Walter Matthau and Art Carney (left), were aptly cast. "Walter was not a nice man and Art was a saint," says Nichols. "But their gifts interlocked. The play had a different ending every night. I still don't know how it's supposed to end."

CATCH-22 (1970) "This is my favorite photograph. Guaymas, Mexico," Nichols says, recalling the filming of his poorly received adaptation of Joseph Heller's WWII novel. "*Catch-22* was a nightmare to make, and everybody was unhappy except me. I had [screenwriter] Buck Henry at my side making me laugh the whole time. I'd had all these hits, and this was my first failure. It had to come eventually. And when it did, it wasn't nearly as bad as I thought it would be. Oddly, I kind of like the film."

THE GRADUATE **(1967)** Nichols didn't expect his comedy starring Anne Bancroft and Dustin Hoffman (above) to be such a phenomenon. "We had a preview at the RKO 86th Street in New York and the audience stood on their feet for the last five minutes, screaming like they were at a prizefight. Dustin came down from his seat in the balcony and he was white as a sheet. We just didn't understand why people were going nuts," says Nichols, who downplays the Academy Award he received for directing the film. "I used to say that winning the Oscar means being back at the Beverly Hills Hotel at 1 a.m. feeling empty. It's the industry voting. It doesn't come from God. It doesn't change your life, really."

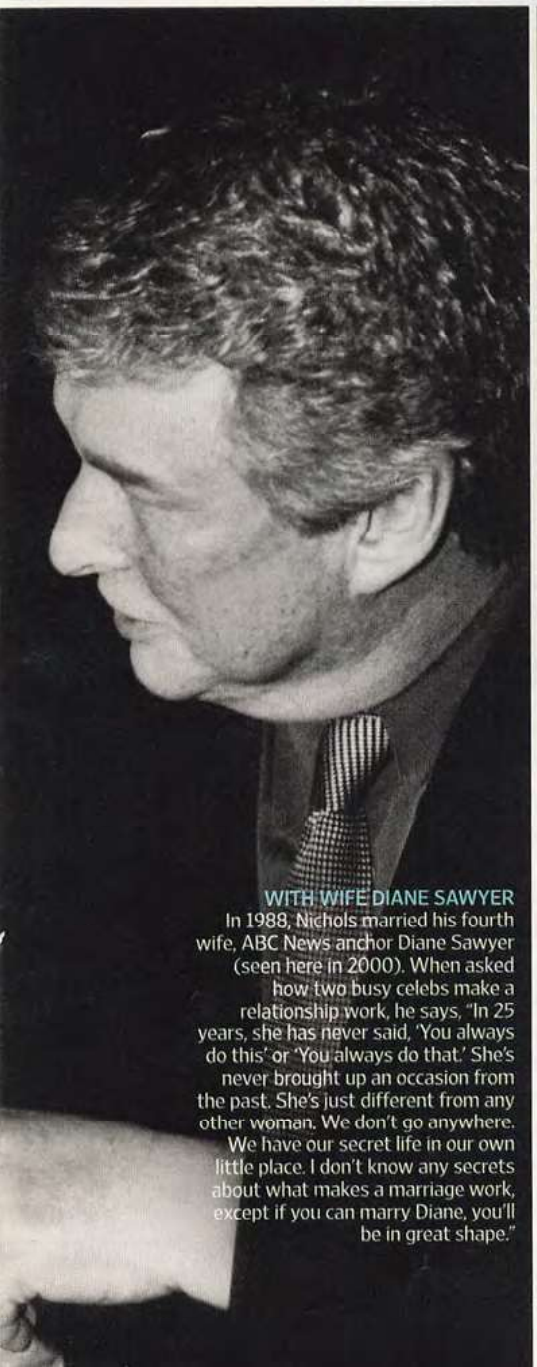
(OPENING SPREAD) NICHOLS: EVERETT COLLECTION; NICHOLS AS A BOY: COURTESY MIKE NICHOLS; (THIS SPREAD) MAY AND NICHOLS, *WHO'S AFRAID OF VIRGINIA WOOLF?*: EVERETT COLLECTION (2); *BAREFOOT IN THE PARK*, *THE ODD COUPLE*: PHOTOFEST (2); *CATCH-22*: BOB WILLOUGHBY/MPTV.NET; *THE GRADUATE*: MPTV.NET

***SILKWOOD* (1983)** Nichols' nuclear-conspiracy drama starring Meryl Streep, Kurt Russell, and Cher (right) followed a long dry spell. "I hadn't made a movie in seven years. It was like I had been asleep. And Meryl's talent woke me up. Three days after we arrived in Texas, Cher was her best friend and Kurt was wildly in love with her. She mysteriously rearranges what's around her so that all the other actors have to do is show up."

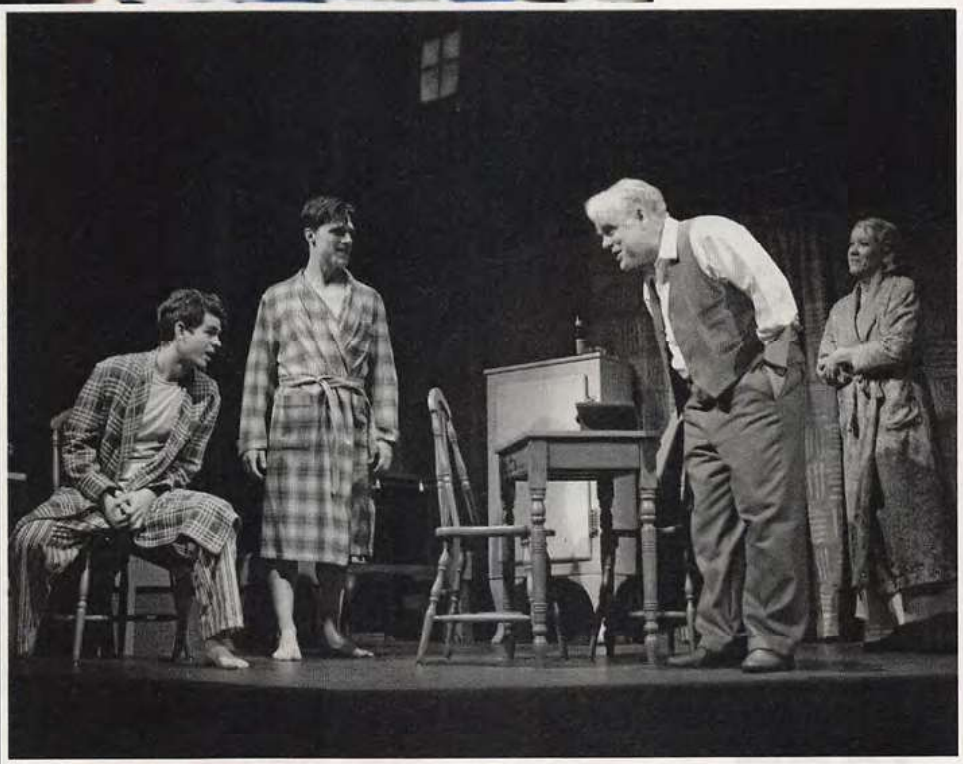
***CARNAL KNOWLEDGE* (1971)** The R-rated drama starring Ann-Margret and Jack Nicholson (right) caused a stir for its sexual content. "The relationships between men and women interest me very much, which is why I was drawn to this and *Virginia Woolf*. I saw Jack in *Easy Rider* and said, 'I need that guy!' We loved each other immediately. I told Jack he had to lay off the grass while we were shooting because it would make his timing too slow. And he did it. I learned everything about movie acting from him."

***ANGELS IN AMERICA* (2003)** Nichols' adaptation of Tony Kushner's Pulitzer-winning play for HBO (featuring Emma Thompson, above left) holds a special place on the director's résumé. "When I first saw it on stage I was overwhelmed. Tony's story is so magical. We shot it right over the bridge in Queens for a year, and I forgot that anyone would ever see it. I was just so happy going to work every day. It's the thing I'm the proudest of. I think it's really good. What can I say?"

WORKING GIRL **(1988)** Nichols (pictured at left on the set with Melanie Griffith and Harrison Ford) picked up his fourth Oscar nod for directing the modern fairy tale. "I knew it would work because it's Cinderella and Cinderella always works. I concentrated on the details. I told our makeup guy, J. Roy Helland, who I got from Meryl, 'I want the real working girls—where they're from, how they look.' He went on the Staten Island Ferry at rush hour and took hundreds of pictures of those girls: the clothes, the hair, the makeup. It looked like.Kabuki to me, it was so extreme. But it was real."



WITH WIFE DIANE SAWYER
In 1988, Nichols married his fourth wife, ABC News anchor Diane Sawyer (seen here in 2000). When asked how two busy celebs make a relationship work, he says, "In 25 years, she has never said, 'You always do this' or 'You always do that.' She's never brought up an occasion from the past. She's just different from any other woman. We don't go anywhere. We have our secret life in our own little place. I don't know any secrets about what makes a marriage work, except if you can marry Diane, you'll be in great shape."



DEATH OF A SALESMAN **(2012)** Opening March 15, Nichols' Broadway revival of the Arthur Miller classic starring (above, from left) Andrew Garfield, Finn Wittrock, Philip Seymour Hoffman, and Linda Emond represents a kind of homecoming. "I'm in the theater because of two plays: *A Streetcar Named Desire* and *Death of a Salesman*," says Nichols. "I saw both original productions when I was in high school. *Salesman* is more relevant now than it was even then. Everybody wants to be known. Everybody's a Kardashian. We are a nation of salesmen. Arthur Miller knew what was coming. We were neighbors, and his daughter once told me that he wrote the first act of *Salesman* in one night. She said the next morning there was the smell of brimstone. Philip Seymour Hoffman is astounding as Willy Loman. He's like Meryl—no one knows how the f--- they do what they do."

CARNAL KNOWLEDGE: AVCO EMBASSY PICTURES/PHOTOFEST; *SILKWOOD*: EVERETT COLLECTION; *WORKING GIRL*: ANDY SCHWARTZ/EVERETT COLLECTION; *ANGELS IN AMERICA*: HBO; SAWYER AND NICHOLS: CJ CONTINO/EVERETT COLLECTION; *DEATH OF A SALESMAN*: BRIGITTE LACOMBE FOR *NEW YORK* MAGAZINE

Movie

Taylor Kitsch

John Carter

STARRING *Taylor Kitsch, Lynn Collins, Dominic West, Willem Dafoe*
DIRECTED BY *Andrew Stanton*
PG-13, 2 HRS., 17 MINS.
By Owen Gleiberman

WITH OCCASIONAL EXCEPTIONS, like Michael Keaton's Batman, we want and expect our superheroes to be classically handsome. But the sprawling interplanetary sci-fi bash *John Carter* proves it's possible for a superhero to be incredibly good-looking...in the wrong way. Taylor Kitsch, who stars as the messianic pulp space warrior created a hundred years ago by Edgar Rice Burroughs, has soft bedroom eyes, a pinup's pout, and straight long hair that makes him look like an easy-listening star from 1974. On *Friday Night Lights*, Kitsch had a pleasingly direct, loose-limbed charisma, but within the stoic, arid, and often wordless fantasy universe of *John Carter*, he's clad in a breastplate and loincloth, and he

FRANK CONNOR

comes off more like the Abercrombie & Fitch model he once was. It's as if he were out to save an entire planet by lapsing into Derek Zoolander's poses. Kitsch looks marvelous, but that's the problem: He looks a little *too* marvelous. He's all sexed up with little to do.

None of this is really the actor's fault. As a character, John Carter has appeared in countless iterations over the past century (novels and serials; comics from Dell, DC, Marvel, and Dark Horse; graphic novels like *The League of Extraordinary Gentlemen*). His fusion of valor and mystic ability casts a shadow over the whole superhero genre—and also movies like *Star Wars*. Yet when seen through the lens of all that has come afterward, what was once original and visionary just seems wanly plodding and routine. A hero of the Virginia Confederate Army teleported through space and time! Futuristic combat on Mars! Big whoop. *John Carter*, a $250 million spectacle based on the very first Carter novel, marks the live-action directorial debut of Andrew Stanton, one of the wizards of Pixar (he directed *WALL•E* and *Finding Nemo*). But Stanton's visual brilliance, as well as his storytelling wit, gets lost amid all the blah hardware and monochromatic dust. There is hardly a moment in *John Carter* that isn't stamped by the generic spirit of franchise filmmaking.

A lengthy prologue, set in New York and Arizona in the mid-1800s, has a wax-museum deadliness about it. Then Carter is transported to Barsoom (Burroughs' fictional name for Mars). He wakes up in a desert that looks like a bombed-out Monument Valley and soon discovers his one effective superpower: With the gravity so much less forceful than it is on Earth, he can take flying leaps, like a long jumper. This must have seemed pretty damn exciting in 1912. Now, frankly, it's more than a little dorky. Carter's ability to bound has a "Gee, is that it?" quality.

Carter doesn't know that he's left Earth until set upon by the Tharks, a tribe of übertall green warriors who look like skeletal versions of E.T., with twin sets of arms and horns jutting out of their cheeks. They're cool to look at, for about five minutes, but though played via motion capture by Willem Dafoe, Thomas Haden Church, and Samantha Morton, they're less differentiated from each other than, say, the Na'vi of *Avatar*, and their scenes grow dull.

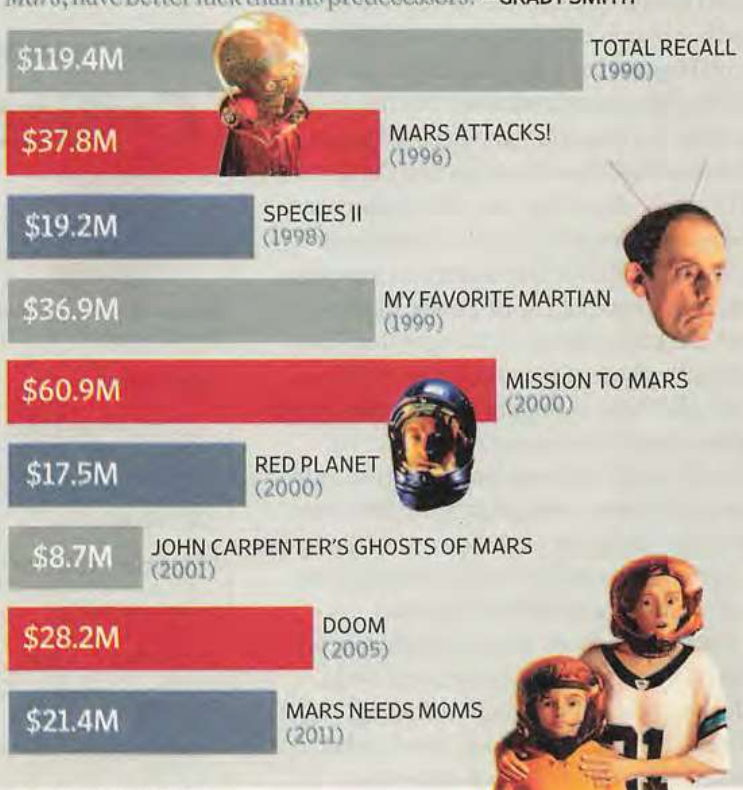
There are also humans on Mars, but the moment we meet *them*, we too seem to have been transported—to a bad sci-fi movie from the '50s. Ciarán Hinds, in the kind of thatchy wig no actor can triumph over, sulks and frets as Tardos Mors, leader of the red-tattooed Heliumites, and Lynn Collins, as his princess daughter Dejah Thoris, bats her eyes at the camera like a *Gossip Girl* version of Elizabeth Taylor in *Cleopatra*. Meanwhile, Dominic West smirks as Sab Than, leader of the dastardly Zodangans. He's Carter's rival for Dejah's affections, but it's a *Flash Gordon* love triangle, cheesy and predictable.

The Heliumites fly around in contraptions that look like aerial pirate ships ringed with feathers from a giant badminton birdie. Stanton keeps cutting back and forth between visually sleek shots of them and the clunky action taking place on board. He seems to have forgotten the first rule of digital effects: They don't work unless they're fully integrated. But then, nothing in *John Carter* really works, since everything in the movie has been done so many times before, and so much better. D

Taylor Kitsch, who stars as the messianic pulp space warrior, has soft bedroom eyes, a pinup's pout, and straight long hair that makes him look like an easy-listening star from 1974.

Mars Detracts!

With the exception of *Total Recall*, Red Planet-themed movies have routinely flopped at the cineplex. Will *John Carter*, which is adapted from an Edgar Rice Burroughs novel called *A Princess of Mars*, have better luck than its predecessors? —GRADY SMITH



SOURCE: Box Office Mojo; final domestic grosses

MY FAVORITE MARTIAN: WALT DISNEY/PHOTOFEST; RED PLANET: WARNER BROS./EVERETT COLLECTION; MARS NEEDS MOMS: © DISNEY

(From left) Maya Rudolph and Jennifer Westfeldt; Jon Hamm and Adam Scott

Friends With Kids

STARRING *Jennifer Westfeldt, Adam Scott, Maya Rudolph, Jon Hamm*
DIRECTED BY *Jennifer Westfeldt*
R, 1 HR., 49 MINS.
By Lisa Schwarzbaum

Much of the romantic comedy *Friends With Kids* is a funny dispatch from a very contemporary Earth; the remainder is a strange message from Rom-com-land. In the inviting setup, Julie (writer-director-star Jennifer Westfeldt) and her platonic soul mate Jason (Adam Scott) lament the wearying effect that child-rearing has on their formerly fun friends—an emotion the child-free among us will recognize. (*Bridesmaids*' Maya Rudolph and Chris O'Dowd, Kristen Wiig and Jon Hamm play the mated breeders with élan.) Julie and Jason congratulate themselves on their free and sexy lives. But the BFFs also discuss—with the kind of graphic dialogue that, *sigh*, currently passes for equal-opportunity sex talk—that time is running out to make a baby, so they decide to pop out a bundle of joy, share custody, and continue their respective romantic chases. And as sure as Harry was meant for Sally, they take the rest of the movie to arrive at the only possible conclusion for such a classically stacked premise.

The observations about parenthood, pro and con, are quick and smart, and Scott effortlessly steals the show, softening Westfeldt's brittle cuteness. It's after baby makes three that the movie falters, as Westfeldt the storyteller arbitrarily metes out punishment or reward to her characters, tying Jason, and especially Julie, in knots of unlikely self-ignorance on the way to revelation (and a fair amount of speechifying). Also, the dialogue climaxes in a vulgar kicker that makes Harry and Sally sound like Shakespeare. The childish stuff is unnecessary in a comedy for adults. **B+**

MORE ON EW.COM The Eddie Murphy comedy *A Thousand Words* (out March 9) did not screen for critics, but you can find our review on EW.com.

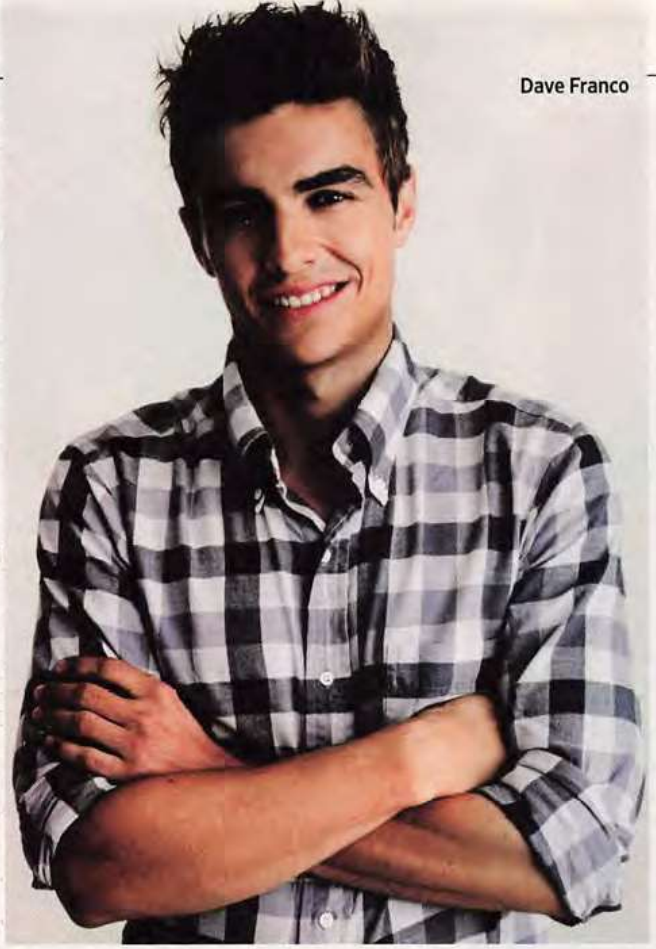
Critical Mass

A sampling of critics from across the country grade 10 current releases.

	TY BURR *The Boston Globe*	ROGER EBERT *Chicago Sun-Times*	LISA KENNEDY *The Denver Post*	MICK LASALLE *San Francisco Chronicle*	KARINA LONGWORTH *LA Weekly*	CLAUDIA PUIG *USA Today*	RENE RODRIGUEZ *The Miami Herald*	BETSY SHARKEY *Los Angeles Times*	ALYNDA WHEAT *People*	STEPHANIE ZACHAREK *Movieline.com*	ENTERTAINMENT WEEKLY	EW READERS*	CRITICS' AVERAGE
ACT OF VALOR	C	B–	—	C–	—	C+	—	—	C–	—	B–	B+	C+
BEING FLYNN	B–	—	—	—	C	C	—	—	B	—	C	C+	C+
†DR. SEUSS' THE LORAX	—	—	C	C	—	B	—	—	B	—	B+	B	B–
JOURNEY 2: THE...	—	C+	—	—	—	C+	B–	C–	—	—	B	B–	C+
SAFE HOUSE	—	—	—	D	B–	B–	B–	B	B–	D	B–	B	C+
THE SECRET WORLD OF...	B	—	—	—	—	B+	B	A–	B+	—	B+	B+	B+
THIS MEANS WAR	D+	—	—	F	—	C	D	C+	C	—	B	C+	C–
TYLER PERRY'S GOOD...	C–	—	B–	—	—	—	—	—	—	—	B–	C+	C+
THE VOW	B–	C	C	—	—	C	C	C	—	—	D	B	C
WANDERLUST	C+	—	—	B–	B–	C+	—	B–	D+	—	A–	B–	B–

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

FRIENDS WITH KIDS: JOJO WHILDEN (2); *THE LORAX*: UNIVERSAL AND ILLUMINATION ENTERTAINMENT



Dave Franco

A Whole New Franco

Does the guy in the picture remind you of a certain overachieving Oscar-nominated actor? He should. Meet James Franco's younger brother Dave. With a breakout role in the comedy *21 Jump Street*, he's starting to carve out a place in Hollywood all his own. **—BENJAMIN SVETKEY**

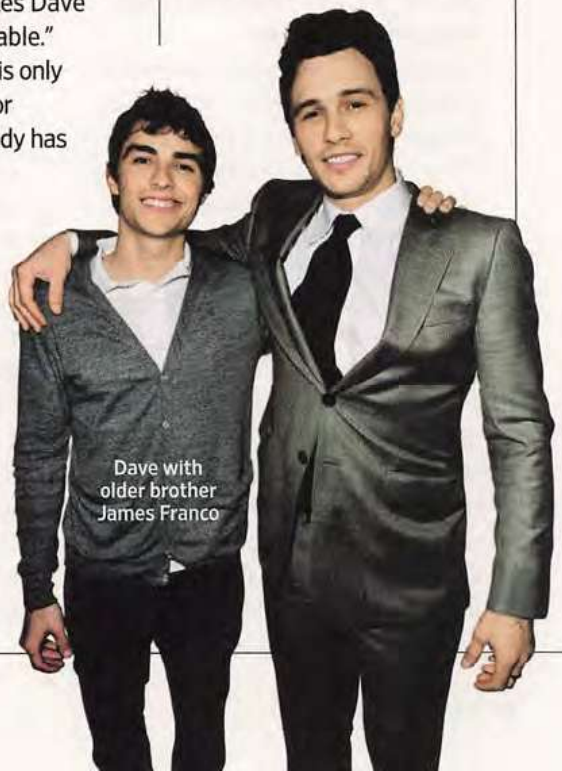
There are downsides to being James Franco's little brother. You have to root for the Green Goblin. Family rock-climbing vacations are always a drag. And you will probably never be invited to host the Oscars. But there are upsides, too: For one thing, you get to look a lot like James Franco. Also, presumably, you get the same genes responsible for awesome acting talent.

"People expect me to be this great actor," says 26-year-old Dave Franco as he sips a cup of tea at a hipster-filled café a few blocks from his apartment in Hollywood. "When I first came here from Palo Alto to be an actor, I was just like any other kid. I didn't know what the hell I was doing. But because of my last name, people paid more attention to me. They expected more from me. They assumed I would succeed in this crazy business."

It appears they assumed correctly. On March 16, Franco stars opposite Channing Tatum and Jonah Hill in the R-rated tongue-in-cheek big-screen reboot of *21 Jump Street*, the 1980s cops-in-high-school TV series that made Johnny Depp a star. Franco plays a politically correct, tree-hugging drug dealer, and it's a more high-profile role than any of his previous work in movies (like last summer's *Fright Night*) or on TV (like his 2009–10 guest-starring arc on *Scrubs*). For lots of people in the audience, *21 Jump Street* will be the first time they see Franco's incredibly familiar-looking face—unless they happen to be fans of Funny or Die, where last year the Franco brothers posted a series of hysterical clips of James giving Dave over-the-top acting lessons. That's where Christopher Miller and Phil Lord, the codirectors of *21 Jump Street*, first spotted him. "There was something about Davey in those pieces he did with James that we wanted to bring to the character in our movie," says Miller. "There's just something about being a younger brother—a vulnerability and a sweetness—that makes Dave really, really likable."

Jump Street is only the beginning for Franco. He already has two other big projects lined up. He's costarring with Nicholas Hoult and Teresa Palmer in a zombie love story called *Warm Bodies*, scheduled for release next year, and he has nearly finished shooting *Now You See Me* (with Jesse Eisenberg, Mark Ruffalo, and Woody Harrelson), an action-heavy heist film about a group of magicians who use their bag of tricks to pull off bank robberies. "The last two weeks I've been doing this huge fight sequence with Mark Ruffalo in which we're literally kicking the crap out of each other—my whole body is bruised," Franco says, beaming.

Of course, being a Franco, he won't stop at just acting. At SXSW this month, he'll be premiering a short film called *Would You* that he wrote and shot with some pals. "It's about a bunch of friends playing the 'would you rather' game but all their choices end up magically coming true," he explains. "It becomes weirdly sexual and bizarre. My mom is in it, playing my mother. Once people see it, they're going to be creeped out by what I made my mother do." Seems like the kind of thing that would make his big brother proud. ■



Dave with older brother James Franco

DAVE FRANCO: DOUG INGLISH/TRUNK ARCHIVE; DAVE AND JAMES FRANCO: CHANCE YEH/PATRICKMCMULLAN.COM/SIPA PRESS

Will Ferrell (far right) in *Casa de Mi Padre* with costars Adrian Martinez and Efren Ramirez

¿Qué Pasa, Will Ferrell?

In *Casa de Mi Padre* (opening March 16), the actor plays a dim-witted rancher caught in a drug war. A typical Ferrell role—except this parody of Mexican soap operas is *entirely in Spanish*. We spoke to Señor Ferrell. —JOSH ROTTENBERG

My editor initially thought we should do this interview in Spanish, but I'm not sure that would have worked out too well.

It would be a very short interview—just nouns and verbs.... When we wrapped the movie, I thought, "The noble thing to do would be to submerge myself in Spanish so I'd be semifluent by the time I had to do interviews." But I obviously got way too lazy.

Where did the idea to do a movie in Spanish come from?

I wish I had the eureka moment documented, but somewhere along the line I was glancing at one of the telenovelas and it just struck me that if I were to place myself in a Spanish-language film—with the joke not being that I spoke poor Spanish but that I spoke as well as I could—that could make for an interesting movie.

What was the extent of your Spanish-speaking ability before this?

I had three years of high school Spanish and then I was fired in my senior year by my Spanish teacher. He said, "You know what—why don't you take another class? You're not that into this, are you?" Then I think I had two semesters at USC I was required to take.

So how did you master your dialogue for the movie?

I holed up with a translator for about a month before filming.... It was a 23-day Spanish fever dream. I'm so glad I did it. People keep asking me, "Did it cut down on your ability to improvise?" I'm like, "Hell, yes!" I was just trying to make sure my Spanish [was good]. There's no question I should be nominated [for an Oscar] just based on the degree of difficulty. I don't have to *win*, but...

On top of speaking Spanish, you also have an incredibly bizarre, over-the-top sex scene with your costar Genesis Rodriguez.

[Screenwriter] Andrew Steele literally wrote in the script, "Sonia and Armando kiss and then there are multiple shots of butts. Way too many shots of butts." At some point somebody came up with the idea: What if, for no reason, I'm then just rolling around with a mannequin? Yeah, that was one of the strangest things I've ever shot.

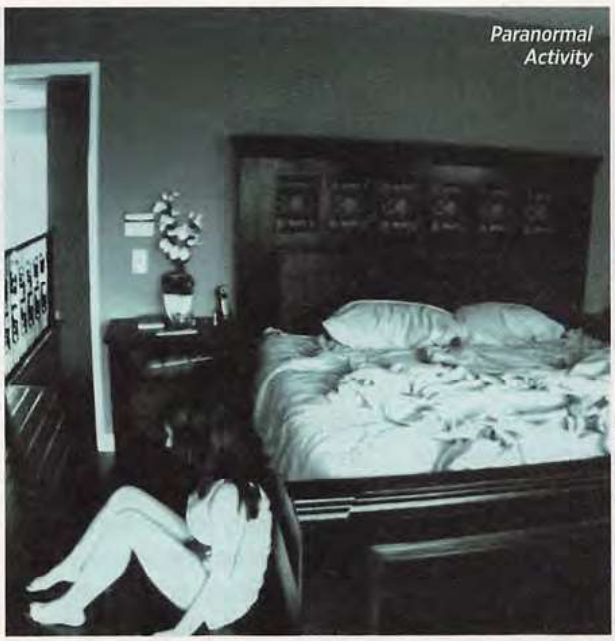
Was it difficult to find a distributor for the film? I imagine not everyone saw a Spanish-language Will Ferrell comedy as a slam dunk.

[*Laughs*] You are very perceptive, yes. I have to say, when we started screening it for distribution, I was pretty sure one of the studios would jump at the chance—especially since the movie only cost 5 or 6 million dollars to make. I thought they'd see it as a unique opportunity to reach out to the Hispanic moviegoer, in addition to the fact that I'm in it. But it's a crazy movie, so on the other hand it doesn't surprise me.

If this movie succeeds, could you see it leading to a whole new side career?

We'll see what happens. If this caught on, it would be hilarious that we pulled it off—and it could finally give me a foothold in Latin America. And yeah, maybe a Chinese film could be next. ■

FERRELL: VICTORIA WILL/AP IMAGES; *CASA DE MI PADRE*: JOHN ESTES



Paranormal Activity

Project X

Handheld Movies Shake Things Up at the Box Office

More than 10 years after *The Blair Witch Project*, found-footage movies have become all the rage, thanks to small budgets and big profits. Are handheld films going to eclipse 3-D as Hollywood's favorite obsession? —KEITH STASKIEWICZ

It's official: Home movies are taking over the multiplexes. Last weekend, *Project X*, a high school party comedy told through the eyes and camcorders of its lusty protagonists, grossed an impressive $21 million (see review, page 56). Produced by *The Hangover*'s Todd Phillips, the R-rated bacchanal joined the superhero saga *Chronicle* and the thriller *The Devil Inside* to become the third "found-footage" film of 2012 to hit it big. The genre kick-started more than a decade ago by *The Blair Witch Project* is thriving.

The three new films all affect to be shot on shaky, handheld video cameras by their main characters and boast zero stars. The combined budget of the movies is only around $25 million—or, in Hollywood units, nearly one Julia Roberts—but together they have already taken in more than five times that. "As the economics of our industry are being challenged, we're really enjoying the opportunity to try to do more with less," says Paramount Film Group president Adam Goodman. "It's possible to make big, giant event movies but on smaller budgets."

Why are audiences so drawn to films that look like they were shot by a dad at a bar mitzvah? In an age of blockbuster excess and sequelitis, they're refreshingly lo-fi, for one thing—a sort of anti-3-D. Plus, it's an aesthetic audiences have been primed for. "Shows like *The Office* and *Parks and Recreation* have helped a lot," says Phillips. "So has reality TV. People are used to point-of-view storytelling now." The advent of YouTube also marked a sea change: Where the footage for *Blair Witch* had to actually be *found*, these films could have simply been uploaded.

The genre's renaissance can be traced to the J.J. Abrams-produced handheld monster mash *Cloverfield*, which grossed a tidy $80 million, but it took the $108 million smash that was 2009's *Paranormal Activity* for Hollywood execs to fire up their own efforts. "I was actually surprised it took so long for this to catch on," says *Paranormal* director Oren Peli, who has since worked on other found-footage projects like the upcoming *Area 51* and ABC's *The River*. "I honestly think it can work for any type of film, if done right."

If 3-D has taught us anything, it's that Hollywood has a toddler's mentality when it comes to new toys: Keep hitting until it breaks. Indeed, more found-footage films like horror omnibus *V/H/S*, Barry Levinson's eco-thriller *The Bay*, and *Paranormal Activity 4* are on the horizon. Will Hollywood kill its new golden goose by demanding too many eggs? "As for a studio inundation, yeah, it's going to happen," says *Chronicle* director Josh Trank. "But just like with any movie, it's the story, not the genre, that's going to determine if it's any good." ■

Chronicle

PROJECT X: SAM URDANK; CHRONICLE: DIYAH PERA

Emily Blunt and Ewan McGregor

Salmon Fishing In the Yemen

STARRING *Ewan McGregor, Emily Blunt*
DIRECTED BY *Lasse Hallström*
PG-13, 1 HR., 47 MINS.
By Owen Gleiberman

In romantic movies, the obstacles to love have only gotten bigger, louder, and more obvious. But *Salmon Fishing in the Yemen*, adapted from Paul Torday's 2007 novel by screenwriter Simon Beaufoy (*Slumdog Millionaire*) and director Lasse Hallström (*Chocolat*), takes us back to the sort of achingly civilized love story in which the only thing that *really* stands in the way of two people falling for each other is their own decorum. Ewan McGregor, at his most sweetly recessive, is a British fisheries expert, and Emily Blunt, dialing down her sauciness to a pleasing low hum, plays the PR representative of a Yemeni sheik (Amr Waked) who's in possession of a cockeyed dream: He wants to bring salmon fishing to the desert. (For him, it will symbolize the harmonization of East and West.)

McGregor and Blunt become partners on the project, even though he, for one, doesn't believe that it can work. The two each start off involved with other people (he's unhappily married, she's dating a handsome soldier who gets shipped off to Afghanistan), but they spend the movie flirting, withdrawing, and dithering about whether they're friends or something more. As they do, the capricious challenge before them becomes, you know, a *metaphor*. You can have a reasonably nice time at *Salmon Fishing in the Yemen* if you accept that it's the tidiest movie imaginable to ever say that falling in love is like swimming upstream. **B**

Project X

Thomas Mann, Oliver Cooper
R, 1 HR., 27 MINS.

The *hey, we're making a documentary!* shaky-cam thing can now be applied to almost any genre. This mangy teenage bacchanal, produced by Todd Phillips (*The Hangover*), feeds *I Love the '80s* clichés through a bobbing-camera Mixmaster. It's *Can't Hardly Wait* for the age of *Jersey Shore*. The three dudes who stage an all-the-way house party are like a junior *Hangover* trio, but the film's real shrewdness lies in updating the tropes of the *Animal House/Risky Business* era so that they look just dangerous enough to make nostalgia feel naughty. **B** —*Owen Gleiberman*

Footnote

Shlomo Bar Aba, Lior Ashkenazi
PG, 1 HR., 45 MINS.

Joseph Cedar's outstanding Israeli drama, one of this year's Foreign Language Oscar nominees, pores with gentle intensity over Old Testament-size conflicts between an elderly father and his grown son. Both are scholars in the arcane field of Talmudic studies. Both are rich with the human flaws of pride and envy. Exquisitely assembled, with a pointedly grand musical score to emphasize the titanic (and at times hilarious) nature of filial duty, *Footnote* is itself a perfect little piece of Talmud, full of text, commentary, and colorful argument. **A** —*Lisa Schwarzbaum*

Boy

James Rolleston, Taika Waititi
NOT RATED, 1 HR., 30 MINS.

It's 1984 and Michael Jackson's "Thriller" has conquered the world in writer-director Taika Waititi's loopy, charming coming-of-age story set in Maori New Zealand. Waititi (a former comedy mate of the Flight of the Conchords crew) also stars as a deluded, mostly harmless screwup dad, idolized by his scrappy young son (James Rolleston), who returns home after a short prison stint and wreaks gentle havoc. *Boy* could have been a twee mush of cuteness and bathos but it's not, in large part because of the outstanding cast of unself-conscious Maori kids. **B+** —*Lisa Schwarzbaum*

Tim & Eric's Billion Dollar Movie

Tim Heidecker, Eric Wareheim
R, 1 HR., 34 MINS.

In their savagely satirical first feature, the cult duo from Cartoon Network's Adult Swim play failing Hollywood filmmakers who get hired to be the savior-managers of a dying shopping mall. The movie mercilessly lampoons an idiot America drowning in corporate flimflam—revealed in everything from the inanities of big-screen storytelling (which Tim and Eric tweak by mocking their own film) to a gluten-nightmare chain restaurant called Inbreadables. The vicious mirth is hit-or-miss but contagious. *(Also available on VOD)* **B+** —*Owen Gleiberman*

SALMON FISHING IN THE YEMEN: LAURIE SPARHAM; *PROJECT X*: BETH DUBBER; *FOOTNOTE*: REN MENDELSON

Elizabeth Olsen

Silent House

STARRING *Elizabeth Olsen*
DIRECTED BY *Chris Kentis and Laura Lau*
R, 1 HR., 28 MINS.

By Lisa Schwarzbaum

With her vulnerable beauty and expressive silences (discovered by those who saw her in *Martha Marcy May Marlene*), Elizabeth Olsen is just the girl to play Sarah, a frightened young woman in the ingeniously made horror movie *Silent House*. And from the very first, disorienting shot of her navigating slippery rocks—before she enters the titular dark house that will haunt her—we're with her in her terrors. Then again, the very first shot is also, in its way, the very last shot, since the thrill of this particular exercise—a reimagining of a 2010 Uruguayan horror flick, *La Casa Muda*—is in the storytelling: The whole waking nightmare about a girl trapped in her family's lakeside abode unfolds in real time, in one apparently unbroken shot that follows Sarah through a night of housebound hell.

A denouement more textbook than thrilling stalls some of the movie's power. But the early chills are potent, intense. Husband-and-wife team Chris Kentis and Laura Lau previously joined forces on their superbly unsettling 2004 shark tale, *Open Water*. Here again the directors work with an understanding that implication is always more terrifying than visual revelation, that great sound design can make scenes in pitch blackness vivid, and that there's nothing so nerve-rattling as sticking close to a panicked character unable to distinguish reality from her own unraveling. **B+**

SILENT HOUSE: WILL HART; *THE LORAX*: UNIVERSAL AND ILLUMINATION ENTERTAINMENT

The Chart

BOX OFFICE

1 Dr. Seuss' The Lorax

The 3-D cartoon surpassed even the most optimistic predictions, harvesting the year's biggest debut so far and the third-best March opening ever. It also scored the top debut for a Dr. Seuss picture, beating 2000's *How the Grinch Stole Christmas*.

THE TOP 20

		WEEKEND GROSS*	NUMBER OF SITES†	WEEKEND PER-SITE AVERAGE	PERCENTAGE CHANGE	WEEKS IN RELEASE	GROSS TO DATE*
1	**DR. SEUSS' THE LORAX**	$70.2	3,729	$18,830	—	1	$70.2
2	**PROJECT X** This $12 million teen party pic, produced by *The Hangover* director Todd Phillips, had no trouble attracting its target audience of young men. The R-rated "found-footage" film reeled in a crowd that was 58 percent male and 67 percent under the age of 25.	$21.1	3,055	$6,891	—	1	$21.1
3	**ACT OF VALOR**	$13.6	3,053	$4,446	-45	2	$45.1
4	**SAFE HOUSE**	$7.4	2,553	$2,895	-32	4	$108.4
5	**TYLER PERRY'S GOOD DEEDS**	$7.0	2,132	$3,305	-55	2	$25.8
6	**JOURNEY 2: THE MYSTERIOUS...**	$6.5	3,060	$2,140	-51	4	$85.2
7	**THE VOW**	$6.0	2,826	$2,127	-39	4	$111.6
8	**THIS MEANS WAR**	$5.6	2,342	$2,375	-34	3	$41.4
9	**GHOST RIDER: SPIRIT OF...**	$4.6	2,487	$1,868	-48	3	$44.8
10	**WANDERLUST**	$3.8	2,002	$1,920	-41	2	$12.5
11	**THE ARTIST** Fresh off its Best Picture win at the Oscars, the silent film enjoyed its best weekend yet, cracking the top 10 for the first time. Still, by this point last year, *The King's Speech* had already grossed $123.5 million.	$3.6	1,756	$2,065	+25	15	$36.8
12	**GONE**	$3.0	2,186	$1,373	-37	2	$8.9
13	**CHRONICLE**	$1.9	1,054	$1,832	-48	5	$60.8
14	**THE SECRET WORLD OF ARRIETY**	$1.5	1,431	$1,037	-66	3	$16.8
15	**THE DESCENDANTS**	$1.3	694	$1,861	-39	16	$80.4
16	**HUGO**	$1.2	406	$3,038	-18	15	$71.3
17	**THE WOMAN IN BLACK**	$1.2	812	$1,422	-58	5	$52.2
18	**STAR WARS: EPISODE I—THE...**	$1.1	791	$1,391	-65	4	$42.2
19	**A SEPARATION** The Iranian drama, which took home the Academy Award for Best Foreign Language Film, also benefited from a notable post-Oscar bump.	$1.0	243	$3,918	+160	10	$3.7
20	**THE IRON LADY**	$0.9	511	$1,665	+22	10	$27.0

SOURCE: Rentrak Corporation; weekend of March 2–4, 2012 *Weekend-gross and gross-to-date figures in millions
†Includes some multiscreen theaters and prints shipped as well as individual screens

DVD&Downloads

What movies to own, rent, and stream this week **BY CHRIS NASHAWATY**

The Holy Grail, but Not Of Blu-rays

We'll always love the movie, but the new edition of the Monty Python classic disappoints

Graham Chapman and Terry Gilliam

NEARLY 40 years later, it remains one of the all-time great opening scenes in movie history. And one of the silliest. As the clopping sound of hooves approaches, Graham Chapman, playing King Arthur, gallops into the frame...without a horse. Next to him is Terry Gilliam as his hunchbacked lackey, clapping two coconut shells together. It's a cheap gag, but it captures everything that made Monty Python so brilliant. Now debuting on Blu-ray, **Monty Python and the Holy Grail** (1974, PG, 1 hr., 32 mins.) is by far the best film in the outrageous Oxbridge comedy troupe's canon. Yet it's mind-boggling just how much mileage they've been able to get from what's essentially an esoteric history lesson peppered with juvenile jokes about killer rabbits, shrubberies, and knights who say "Ni." I mean, who would have guessed that three decades later, a low-budget movie starring six guys riffing on tales from ye olde Middle Ages would wind up being adapted into a boffo Broadway musical (*Spamalot*) playing to packed houses of fanny-pack-wearing tourists? The Pythons have never been ashamed to admit that they're out to separate fans from their hard-earned cash. It's part of their charm. And chances are, if you're a *Holy Grail* fan, you already have one or more of the many DVD incarnations of the film sitting on your shelf. So should you buy the Blu-ray? It depends. The picture, which frankly always looked a little crummy and washed out, is crisper than ever. But most of the best **EXTRAS**, like the audio commentaries from Gilliam, Terry Jones, John Cleese, Eric Idle, and Michael Palin, are holdovers from the previous Collector's Edition or the three-disc Extraordinarily Deluxe Edition. What's new is a feature on the film's "Lost Animations," hosted by Gilliam, who, in a moment of refreshing candor, says about one of his bits that wound up on the cutting-room floor: "If we kept this in the film, it would have been a great success and we wouldn't have to be selling Blu-rays." He then complains about how he mysteriously got roped into contributing to the new extras while none of the other guys did. That's not entirely true, though. In the other chintzy bonus feature, Jones introduces a meager number of outtakes. While it's fun seeing his face light up as he watches snippets from a film he hasn't seen in 38 years, they're over before you know it. (The best bit is an audio clip of him yelling at a hapless extra on the set.) I'm always up for an excuse to watch *Holy Grail* again. It's timeless. But enough with the special editions already. Don't make us use the holy hand grenade. **B**

COLUMBIA PICTURES/PHOTOFEST

Kou Shibasaki in *Battle Royale*; (inset) Jennifer Lawrence in *The Hunger Games*

The Japanese *Hunger Games*

At long last, the blood-soaked cult film *Battle Royale* arrives on DVD and Blu-ray

Let's say that you've already devoured Suzanne Collins' *Hunger Games* trilogy and are getting twitchy waiting for the movie to open on March 23. What to do? I'm glad you asked. I have just the thing: **Battle Royale** (2000, Not Rated, 2 hrs., 2 mins.). Over the past decade, Kinji Fukasaku's ultraviolent Japanese film has amassed a small but rabid cult of fans who have traded bootleg copies on the gray market. But now *Battle Royale* is finally available on DVD and Blu-ray in an **EXTRAS**-packed four-disc set. The premise will sound immediately familiar to the *Hunger Games* horde: In the near future, when unemployment and juvenile delinquency are on the rise, the Japanese government passes an act stipulating that a group of teens chosen by lottery be shipped off to a remote island, outfitted with explosive collars, given weapons, and pitted against one another to fight until there's one survivor. As the blood spills (and spews and sprays) and the body count rises, some of the teens show compassion, some confess their puppy-love crushes like they're auditioning for an episode of *90210*, and some realize that they really, really enjoy killing. It's a sick blast. *Battle Royale: The Complete Collection* features two versions of the original film (you'll want to watch the longer, uncensored Director's Cut), the not-as-great 2003 sequel *Battle Royale 2: Requiem*, and a bunch of making-of features that should keep you busy until Katniss comes calling at the multiplex. In the meantime, let the *Battle* begin! **A**

Feed Your Inner Speed Demon

Europe's Formula One racing may be less popular than NASCAR in the States, but anyone who watched Ayrton Senna behind the wheel in the '80s became a fan of the sport for life. Impossibly handsome, utterly fearless, and constantly taunting his French rival Alain Prost, the Brazilian daredevil is the subject of Asif Kapadia's heart-racing (and heartbreaking) documentary **Senna** (2011, PG-13, 1 hr., 46 mins.). Even if you're the kind of driver who sticks to the right lane, you won't want to miss it. The film's been streaming on Netflix for a while, but the new special-edition DVD's **EXTRAS** are the only place to see a fascinating interview with Senna from 1989. **A–**

Ayrton Senna

ALSO AVAILABLE

→ **MELANCHOLIA** (2011, R) **Kirsten Dunst, Alexander Skarsgård** Dunst gives the performance of her career as a newlywed grappling with crippling depression and the end of the planet as we know it. *(Also on iTunes)* **A**

THE DESCENDANTS (2011, R) **George Clooney, Shailene Woodley** If you missed Alexander Payne's poignant Best Picture nominee in the long run-up to the Oscars, well, better late than never. It's terrific. *(Also on iTunes)* **A**

THE LAST TEMPTATION OF CHRIST (1988, R) **Willem Dafoe, Barbara Hershey** Martin Scorsese's haunting and humane interpretation of the last days of Jesus makes its Blu-ray debut in a deluxe Criterion edition. Spellbinding. **A**

LA TERRA TREMA (1948, Not Rated) Luchino Visconti's neglected neorealist classic taps a cast of nonprofessional actors to tell the tragic tale of a poor Sicilian fisherman who stands up to corruption. Newly remastered. **A**

SHE'S GOTTA HAVE IT (1986, R) **Spike Lee, Tracy Camilla Johns** Lee's indie debut, shot in black and white on a shoestring budget, is a feminist comedy about a gorgeous woman juggling three helpless men. *(On Netflix instant viewing)* **B+**

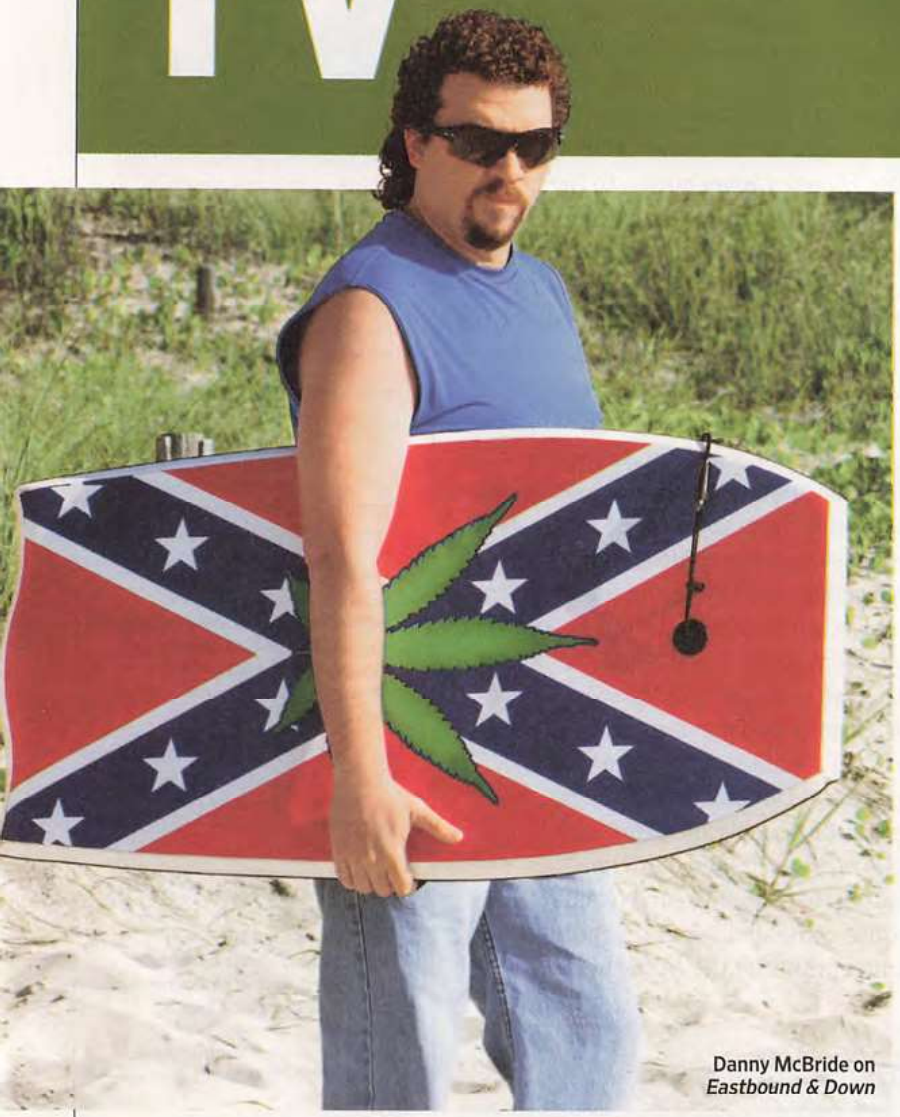
COMING SOON

→ **CARNAGE** (2011, R) **Jodie Foster, Kate Winslet** Roman Polanski's adaptation of a play about two warring couples loses steam on the screen. **C+ 3/20**

THE GIRL WITH THE DRAGON TATTOO (2011, R) **Rooney Mara, Daniel Craig** Rest easy, Stieg Larsson fans: David Fincher's opening salvo in the Swedish saga is a kinky kick. **A 3/'20**

Most grades are from EW's reviews of the original theatrical release

BATTLE ROYALE: TOEI CO./EVERETT COLLECTION; THE HUNGER GAMES: MURRAY CLOSE; SENNA: NORIO KOIKE; CARNAGE: GUY FERRANDIS



Danny McBride on *Eastbound & Down*

BRACE YOURSELF

Extreme Comedies

Eastbound & Down

Sundays, 10 p.m.
HBO

Archer

Thursdays, 10 p.m.
FX

Delocated

Thursdays, midnight
ADULT SWIM

By Ken Tucker

EASTBOUND & DOWN, *Archer*, and *Delocated*: What do these three comedies have in common? They all feature deluded white male egomaniacs as their protagonists; their boobish self-confidence and crassness are the primary sources of the shows' ribald humor. All three are in their third seasons and traffic in what I'd call "extreme comedy," willing to risk alienating a mass audience in favor of a devoted cult.

In *Eastbound*, Danny McBride's boorish baseball pitcher Kenny Powers has relocated to Myrtle Beach, S.C.; he now swaggers both on the mound and on the beach. He's got a new best friend, his catcher Shane (played by *SNL*'s Jason Sudeikis), who has a genial belligerence that suits Kenny just fine.

Rude, crude, and middle-aged crazy, Kenny is busy this season trying to avoid parenting his newborn son; he recently told his new college-age girlfriend, "I'd much rather be doing cocaine and watching the *Saw* movies on DVD with you in your dorm room." What makes Powers such a fine creation is the way McBride-as-Kenny periodically registers an awareness of what a screwup he is, and how mightily he strives to maintain his air of lordly selfishness.

On *Archer*, the arrogant, thickheaded superspy voiced by H. Jon Benjamin puts the moves on any curvy woman he encounters. His mom, voiced by Jessica Walter, is in a new

Jon Glaser on *Delocated*

EASTBOUND & DOWN: FRED NORRIS/HBO; *DELOCATED*: GIOVANNI RUFINO/ADULT SWIM

relationship with Burt Reynolds (for animated real), thus providing another rich source of ridicule from her son (lots of *Gator* jokes). The blocky, stiff animation works in the favor of this Adam Reed-created series—it's like a lewd, wilier version of a cheesy '60s spy show such as *The Man From U.N.C.L.E.*

Delocated features creator-star Jon Glaser as Jon, a Witness Protection enrollee. He always wears a black ski mask and uses a vocal pitch shifter. We follow Jon through the lens of a documentary crew shadowing him. Part of the humor is visual: Jon wears that mask while showering, swimming, or having sex; no one ever acknowledges how odd it looks. The show thrives on non sequiturs—Jon's random passion for potato skins can become a major plot point, and then disappear.

Like Kenny Powers, Jon is a father—his teen son is forever embarrassed by his single dad's frank sex talk and actions. (The kid has to wear what Jon calls "bone phones" to block out the noise when Dad brings a girl to their loft.)

Archer

How can these offensive men remain so watchable? They're all self-assured goofballs who are regularly punished for their hubris. The message of this trio of shows is reassuring: A-holes—they're just like us! *Eastbound & Down:* **A–** *Archer:* **A–** *Delocated:* **A–**

BURNING QUESTIONS

House Hunters

HGTV's long-running real estate series (and its sibling, *House Hunters International*) follows prospective home buyers as they choose between three properties. Here's how it comes together...and what makes it so hard to turn off. —NUZHAT NAOREEN

1 WHY IS THIS SHOW SO RIDICULOUSLY ADDICTIVE? The series (airing Monday–Friday at 10 p.m.) follows a consistent formula: Buyers look at three houses, debate their pros and cons, and reveal their decision. It's impossible not to make your own pick as they go through the process. "It's real estate comfort food," says HGTV director of original programming Brian Balthazar. "You really feel like you are on this house hunt yourself."

2 HOW DO THEY FIND THE BUYERS? The show's producers usually rely on local real estate agents to give them a heads-up when they think they might have an interesting client. "We love to find those [couples] who are not in agreement about every little thing," says Balthazar. To minimize the risk of a deal (and an episode) falling apart, producers sometimes choose buyers who are already close to making a decision on going after a particular home.

Checking out a home on *House Hunters*

3 DO THINGS EVER GO WRONG? Of course they do! In 2011, work on an episode of *House Hunters International* in Iceland was temporarily shut down after a volcanic eruption spewed a dangerous ash cloud. Balthazar also recalls an instance where one bickering couple split up while an episode was still in production.

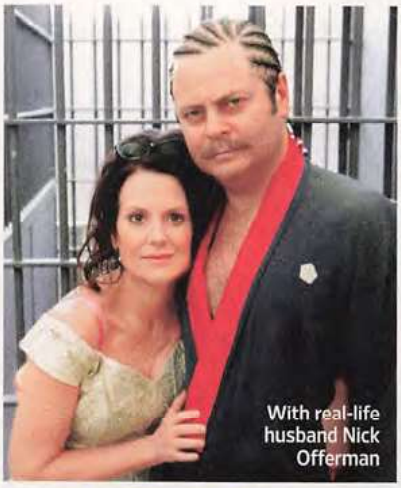
4 WILL THERE BE MORE SPIN-OFFS? *House Hunters on Vacation*, which lets families pick a house to spend a week in, premiered last summer, and *House Hunters: Where Are They Now?* is planned for this October.

ARCHER: FLOYD COUNTY PRODUCTIONS/FX; HOUSE HUNTERS: HGTV

IN HER OWN WORDS

Megan On Megan

While *Will & Grace*'s nasal socialite Karen Walker remains Megan Mullally's best-known role, the actress has since built a career as TV's go-to funnywoman on more than 10 shows. As the 53-year-old star steps into her latest gig—Contra Security head Veronica on Fox's rebooted comedy *Breaking In*—EW asks Mullally about some of her favorite TV roles. —TANNER STRANSKY



With real-life husband Nick Offerman

PARKS AND RECREATION
Tammy Swanson/Tammy 2
2009–PRESENT
When I got the part, my husband [*Parks* star Nick Offerman] and I were both really excited. The very first scene I shot was where Ron [Offerman] and Tammy are in a sexual frenzy. I was like, "Um, I'm gonna take my top off!" I just ripped my sweater off. And they used it! They left it in! They just put a big dot over my boobs.

HAPPY ENDINGS
Dana **2011–PRESENT**
Casey [Wilson, who plays her character's daughter] and I have this crazy affinity for one another, acting-wise, kind of like what I had with Sean Hayes on *Will & Grace*. Literally, we can read each other's minds. You just don't have that with that many people.

WILL & GRACE
Karen Walker **1998–2006**
It's not that I really miss playing Karen as much as I miss Karen herself. I hope she has an existence independent of me—that she's out there somewhere popping pills and annoying people in an alternate universe. The eight years I spent on *Will & Grace* changed me forever.

MURDER, SHE WROTE
Molly Connors **1988**
I hadn't gotten a job for so long, and I was in a complete panic because I didn't know how I was going to pay my rent. So I get a call one day from my agent that I'd gotten offered a guest role, and it paid $5,000. I literally fell down onto my knees and testified and wept. I played some former protégée of Jessica Fletcher. It's one of my favorite things I've ever shot.

SEINFELD Betsy **1993**
I tested to be Elaine, but they gave me this other role. I played a love interest for Jason Alexander who is hard of hearing in her [right] ear. He can't go left—which is the way he likes to do it—so he has to go right. He flips me over the couch and tries to get on the right side of me. It was nuts!

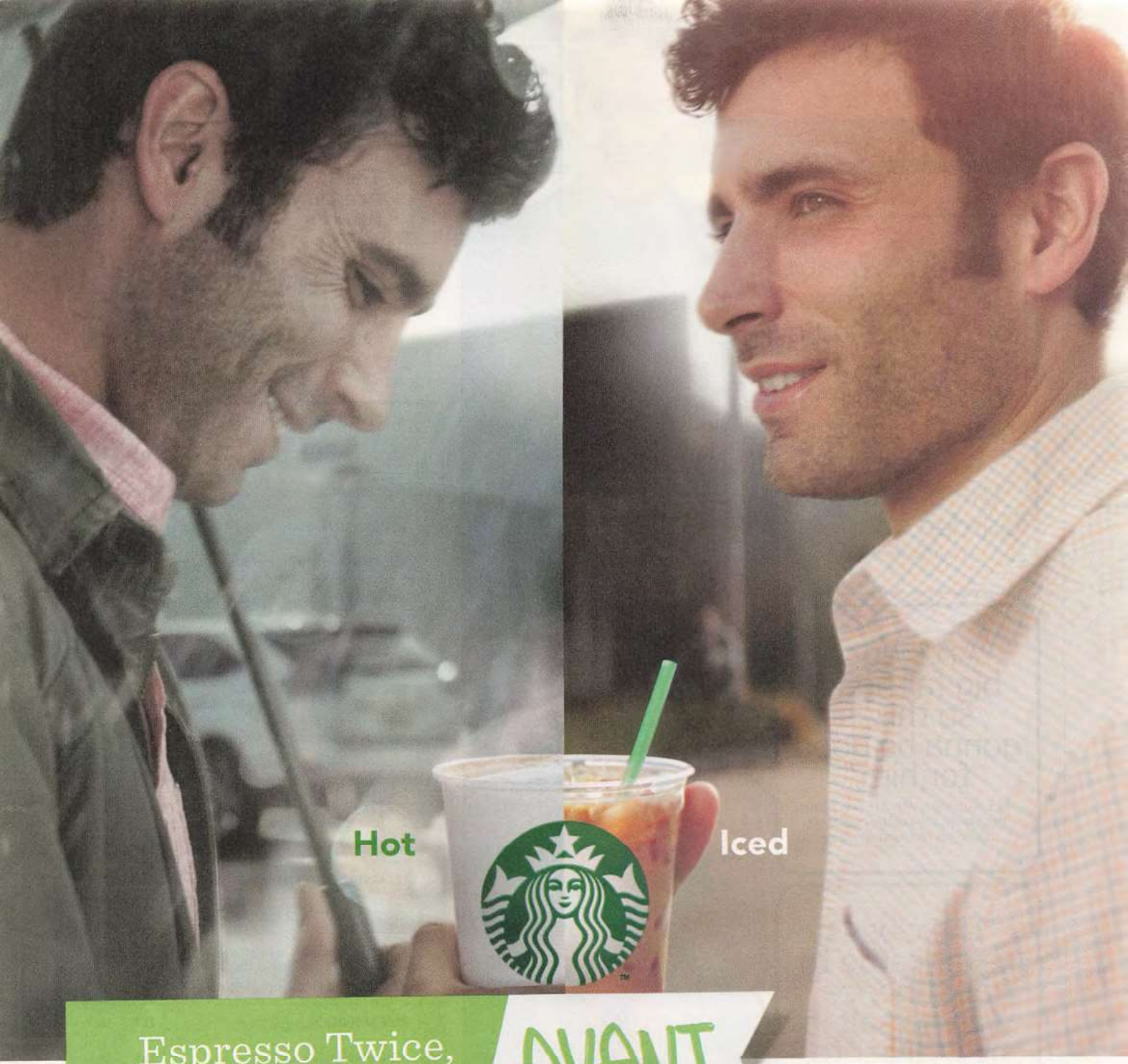
With John Ross Bowie

CHILDRENS HOSPITAL
Chief **2008–PRESENT**
What they're doing is just a step beyond what's happening on network television. Maybe in 10 years you'll see a show like *Childrens Hospital* on a network. I can literally do anything and it's fine. Nothing is too big, nothing is too absurd. I don't wear any makeup, I wear men's wigs, I have a hunchback, I walk with a walker, I wear orthopedic shoes, and I have gigantic glasses that look like the Hubble Space Telescope. The whole point is that she's the grossest woman in the world, but everyone wants to f--- her.

BREAKING IN
Veronica Mann **2012**
It's an experiment in building a character, basically. The writers have been very collaborative and let me play around and experiment. That's a big change from even 15 years ago, when you could not go on a set and throw out [comedic] pitches. But now, it's almost like if you don't do that, they're like, "But where are your pitches?"

With Christian Slater

WILL & GRACE: PARKS AND RECREATION: CHRIS HASTON/NBC (2); CHILDRENS HOSPITAL: THEWB.COM; BREAKING IN: JORDIN ALTHAUS/FOX



Espresso Twice, Half the Price.

event

Thurs 3/8–Wed 3/14

Buy any full-price espresso beverage before 11 a.m. and bring back your receipt after 2 p.m. the same day to get half off any espresso beverage. Start hot and go iced. Or vice versa.

starbucks.com

Offer good at participating Starbucks stores in the U.S. and Canada.
Cannot be combined with other offers or discounts.
© 2012 Starbucks Coffee Company. All rights reserved.

Vanilla Latte

SoundBites

"The U.S. beat Italy in soccer for the first time ever.... America hasn't embarrassed Italy this badly since the first Olive Garden opened."
—Conan O'Brien on *Conan*

"Art's got a big fat head, so this is gonna be good for him."
—J.J., explaining why Art won't have trouble with the bottle-balancing dance, on *The Amazing Race*

"The closest I ever came to abstinence was no salt in my margarita."
—Cricket (Miriam Shor) on *GCB*

"Justin Bieber turned 18 years old today, which means he's now officially too old to listen to his own music."
—Jimmy Kimmel on *Jimmy Kimmel Live!*

O'BRIEN: PAUL DRINKWATER/NBCU PHOTO BANK VIA AP IMAGES; J.J.: ROBERT VOETS/CBS; SHOR: RICHARD FOREMAN/ABC; KIMMEL: BOB D'AMICO/ABC; CRYSTAL: KEVIN WINTER/GETTY IMAGES

The Chart

THE RATINGS

1 The 84th Academy Awards

Hosted by Billy Crystal, the annual awards ceremony, which aired Feb. 26, was up 4 percent in total viewers from last year's telecast.

THE TOP 25

		VIEWERS*	LAST WEEK
1	**ACADEMY AWARDS** ABC, Sunday, 8:30 p.m.	39.3	–
2	**OSCARS RED CARPET LIVE** ABC, Sunday, 8 p.m.	24.1	–
3	**NCIS** CBS, Tuesday, 8 p.m.	19.3	1
4	**OSCARS RED CARPET LIVE** ABC, Sunday, 7:30 p.m.	16.6	–
5	**THE BIG BANG THEORY** CBS, Thursday, 8 p.m.	16.2	6
6	**AMERICAN IDOL** Fox, Wednesday, 8 p.m.	16.1	2
7	**THE VOICE** NBC, Monday, 8 p.m.	16.0	4
8	**AMERICAN IDOL** Fox, Thursday, 8 p.m.	15.6	3
9	**NCIS: LOS ANGELES** CBS, Tuesday, 9 p.m.	15.5	5
10	**PERSON OF INTEREST** CBS, Thursday, 9 p.m.	14.6	8
11	**THE MENTALIST** CBS, Thursday, 10 p.m.	13.4	7
12	**TWO AND A HALF MEN** CBS, Monday, 9 p.m.	13.3	9
13	**CRIMINAL MINDS** CBS, Wednesday, 9 p.m.	12.8	10
14	**OSCARS RED CARPET LIVE** ABC, Sunday, 7 p.m.	12.6	–
15	**CSI** CBS, Wednesday, 10 p.m.	11.9	13
16	**MODERN FAMILY** ABC, Wednesday, 9 p.m.	11.5	12
17	**2 BROKE GIRLS** CBS, Monday, 8:30 p.m.	11.4	20
18	**BLUE BLOODS** CBS, Friday, 10 p.m.	11.3	16
	MIKE & MOLLY CBS, Monday, 9:31 p.m.	11.3	15
20	**UNFORGETTABLE** CBS, Tuesday, 10 p.m.	10.7	14
21	**HAWAII FIVE-0** CBS, Monday, 10 p.m.	10.4	25
22	**ROB** CBS, Thursday, 8:31 p.m.	10.3	19
	SURVIVOR: ONE WORLD CBS, Wednesday, 8 p.m.	10.3	17
24	**CASTLE** ABC, Monday, 10:01 p.m.	9.7	28
	HOW I MET YOUR MOTHER CBS, Monday, 8 p.m.	9.7	27

SOURCE: Nielsen, week of Feb. 20–26, 2012 *In millions

MORE ON EW.COM Find fresh recaps of *Smash*, *The Bachelor*, *The Amazing Race*, *Jersey Shore*, *Modern Family*, and more every week on EW.com

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS*

By Clark Collis

MUST WATCH OF THE WEEK

Ben Flajnik; (inset, from top) Courtney and Lindzi

The Bachelor

MONDAY, MARCH 12 | 8–10:01PM | ABC HD

SEASON FINALE I was really pulling for Ben. As a reality TV fan/addict, I think it's important to support innovation, and winemaker Ben Flajnik is not your typical Bachelor. After all, he is not blond, he shows glimmers of personality, and you could not do laundry on his torso. But alas, like all Bachelors before him, Ben is a man, which means that once again the final two "ladies" reflect the ongoing battle between his brain and, shall we say, his manhood. In the former category is Lindzi, the perky equestrian with whom Ben has an easy rapport; then there's Courtney, the model who wouldn't deign to talk to Ben were there not cameras around, and with whom the Bachelor went skinny-dipping in episode 5. I don't think we need Vegas to put odds on this one—in *Bachelor* land, libido trumps love every time. —*Kristen Baldwin*

MONDAY MARCH 12

Jewel

8–9PM

The Voice

NBC, PG-L HD

It's the second week of battle rounds, so get ready for some fierce showdowns, including Charlotte Sometimes vs. Lex Land (Team Blake), and a double round for Team Christina: Lindsey Pavao vs. Lee Koch, plus Geoff McBride vs. Sera Hill. Team Christina mentor Jewel feels particularly impressed by Sera: "She has a sweetness, but she's got enough grit." Then again, Jewel's also rooting for Charlotte and Lex. "I'm good friends with Blake," she says, laughing. "Sometimes I feel like I'm cheating on him." —*Melissa Maerz*

9–10PM

Bethenny Ever After

Bravo, TV-14 HD

Questions are raised as Bethenny and Jason argue just before a couples-therapy boating trip. Questions like "What the hell is a couples-therapy boating trip?"

10–11PM

Love Broker

Bravo, TV-14 HD

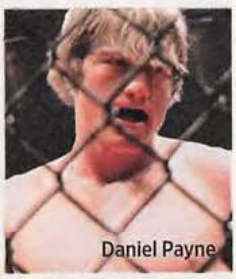
A bartender is set up with a blind date he would never expect. Is it the Spanish Inquisition? My 12-year-old Monty Python-memorizing self says no one *ever* expects them.

10–11PM

Smash

NBC, TV-14 HD

Karen proves she really is available for bar mitzvahs by booking a gig at a bar mitzvah.



Daniel Payne

SEASON FINALE

11PM–MIDNIGHT

Caged

MTV, TV-14 HD

It's (bone-) crunch time as the four amateur cage fighters on this gripping reality show try to wow UFC champion Tito Ortiz with their battling skills. But who punches through to the next level? And who gets punched? Trick question! Everyone gets punched. **B+**

FLAJNIK: NICK RAY/ABC; COURTNEY, LINDZI: CRAIG SJODIN/ABC (2); *THE VOICE*: LEWIS JACOBS/NBC; *CAGED*: MTV

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

TUESDAY MARCH 13

Kirsten Prout, Lauren McKnight, Ryan Sypek, and Jillian Rose Reed

10PM–MIDNIGHT
My Super Psycho Sweet 16 Part 3
MTV, TV-14 HD
In this third entry of the slasher movie series, Skye (Lauren McKnight) is off to New York. But before facing the horrors of hipster haircuts, she detours to attend the sweet-16 party of sister Alex (Kirsten Prout). The ensuing carnage steals unskillfully from *Scream*, *The Shining*, and any film with careless nail-gun usage. **C**

8–9:30PM
The Biggest Loser
NBC, TV-PG-L HD
One contestant gets to go shopping with the presumably *Fashion Star*-hyping Jessica Simpson (see right). Don't take this the wrong way, Jess, but in their situation, I'd rather have a sandwich.

8:30–9PM
Cougar Town
ABC HD
Scrubs reunion! This episode features Sarah Chalke, Robert Clendenin, Robert "the Todd" Maschio, and seemingly everyone else exec producer Bill Lawrence has worked with (or, in Christa Miller's case, slept with).

10–11PM
Tabatha Takes Over
Bravo, TV-14 HD
Tee and Tania run a doggy day-care business, but Tee has no backbone. So I imagine Tabatha's first task will be discovering where the dogs have buried it.

John Varvatos, Jessica Simpson, and Nicole Richie

9:30–11PM
Fashion Star
NBC, TV-PG-L HD
SERIES DEBUT
With *Fashion Star*, NBC steps into the reality design game and falls harder than a runway model with a broken stiletto. Fourteen designers—guided by mentors Jessica Simpson, John Varvatos, and Nicole Richie—vie to impress major department-store buyers with a mini-collection. The fact that the winning ensembles are available for purchase after the show is a novel twist. But viewers barely get to understand the challenge before the designers' clothing is revealed in a gaudy runway show, featuring flashing neon lights and blaring music that are the opposite of stylish. **C–** *—Nuzhat Naoreen*

WED MAR 14

9–9:31PM
Modern Family
ABC HD
Warning: Do not watch if you have a fear of clowns (coulrophobia) or the raw, untrammeled sexuality of Ellen Barkin (for which, oddly, there is no word).

SEASON PREMIERE
10–10:30PM
South Park
Comedy Central, TV-MA HD
So it turns out a couple of the *Book of Mormon* guys write a TV show of some sort. Let's check it out!

MIDSEASON PREMIERE
10:30–11PM
Ugly Americans
Comedy Central, TV-14 HD
We're happy to tell you that miniaturized versions of Mark, Leonard, and Grimes enter Twayne's body via a nostril to chase down a tiny firebug. But you'll have to watch to find out from which orifice they exit.

THURSDAY MARCH 15

Donald Glover and Danny Pudi

8–8:30PM
Community
NBC, TV-PG HD
MIDSEASON PREMIERE
While the long-absent-from-the-schedule *Community* may be ratings-poor, it is certainly talent-rich (hi there, Oscar winner Jim Rash!). This episode boasts another crackling, gag-heavy script as Andre proposes to Shirley ("I've loved you ever since there was a Soviet Union and only one Damon Wayans"), Annie explains why quoting from the dictionary is the "Jim Belushi" of speech openings ("It accomplishes nothing but everyone keeps using it"), and Abed and Troy "de-whimsify" themselves. Fortunately, this show has returned to us with its whimsy fully intact. **B+**

8:30–9PM
30 Rock
NBC, TV-14-DL HD
The age-old rivalry between pager salesmen and hot dog purveyors is reignited as Liz's ex Dennis attempts to derail her relationship with Criss.

SEASON PREMIERE
9–10PM
Behind the Music
VH1, TV-14-DL HD
You will not *believe* what a cute little drug dealer Pitbull used to be.

9:31–10PM
Up All Night
NBC, TV-14-DL HD
Chris catches baby fever. Although I believe the technical term for that is "the mumps."

SEASON FINALE
10–11PM
Jersey Shore
MTV, TV-14-DLS
Pauly and Vinny plan the biggest prank since... someone decided to put this show on the air?

8–9PM
Missing
ABC, TV-14-LV HD
Oh, how I was wishing Ashley Judd would be on a good TV series. I'm afraid this one—Judd plays an ex-CIA agent whose son is kidnapped—is silly and overwrought. Half the time it's *Alias* lite, with Judd chasing after bad guys and smashing noses. The rest of the time she's yelling variations on "I'm a mother looking for her son!" as she globe-trots. The international settings are pretty and Judd does her damnedest with what she's got, but *Missing*'s tough-mom role and poorly paced, unsuspenseful suspense scenes make the series hard to root for. **C+** *—Ken Tucker*

Ashley Judd

MY SUPER PSYCHO SWEET 16 PART 3: MTV; FASHION STAR: TYLER GOLDEN/NBC; MODERN FAMILY: BOB D'AMICO/ABC; COMMUNITY: JORDIN ALTHAUS/NBC; MISSING: LARRY D. HORRICKS/ABC

FRIDAY MARCH 16

Mark Moses, Sarah Shahi, and Virginia Williams

9–10PM
Fairly Legal
USA, TV-PG-L HD

SEASON PREMIERE

Feisty mediator Kate (Sarah Shahi) is back for more tough negotiations and tougher personal problems. At her dead father's law firm she's still warring with evil stepmom Lauren (Virginia Williams) and remains in love with her estranged ADA husband (Michael Trucco). But this season Kate's got a new office nemesis, trial lawyer Ben (Ryan Johnson), with whom to flirt and fight. They're no Cary Grant and Rosalind Russell, but Johnson and Shahi's teasing banter is definitely entertaining—plus, they're both easy on the eyes. **B** —*Aubry D'Arminio*

9–10PM
Supernatural
The CW HD
A ballerina dances herself to death. But that's still no reason to blame it on the boogie.

SEASON PREMIERE
10–11PM
In Plain Sight
USA, TV-PG HD
Will Mary (Mary McCormack) be able to juggle her baby and her profession? And should she practice on a couple of tangerines first?

SERIES DEBUT
10–11PM
North Woods Law
Animal Planet, TV-PG HD
On this reality show, Maine's elite game-warden service busts drunk drivers and tracks potentially dangerous, outsize critters. Yep, it's basically *Yogi Bear*, but with the added possibility of someone getting his face clawed off.

SATURDAY MARCH 17

Andrea Frankle

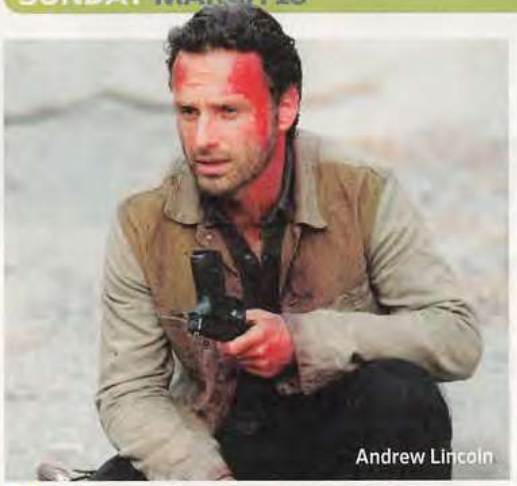
9–11PM
Leprechaun's Revenge
Syfy HD
Billy Zane, Courtney Halverson (*Death Valley*), and the great William Devane star in this horror movie about a leprechaun offing folks just before St. Patrick's Day. While the man-in-a-suit monster could not look any more man-in-a-suity, the result, like a pint of Guinness on a hot day, has its own unique and weirdly refreshing flavor. **B–**

8–10PM
Chasing Leprechauns
Hallmark, TV-G HD
I'm assuming Irish people will be completely outraged that this leprechaun-oriented love story is one of two films being broadcast on St. Patrick's Day that present a clichéd and prejudiced view of their rich and varied culture. Well, the handful who aren't too drunk to care, anyway.

9–10PM
The Firm
NBC, TV-14-V HD
Tammy (Juliette Lewis) inherits a house from her dead aunt. That's the plot of *Fletch Lives*, if I'm not mistaken. And when it comes to *Fletch Lives*, I'm never mistaken.

9–10PM
Too Cute!
Animal Planet, TV-PG HD
Tonight the spotlight falls on kittens, the painted harlots of cutedom.

SUNDAY MARCH 18


Andrew Lincoln

9–10PM
The Walking Dead
AMC, TV-14-LV HD

SEASON FINALE

The end of the zombie show's second season will mark the end of Rick and crew's time on Hershel's farm. "I can't conceive of a way they will be able to stay there," says *Walking Dead* exec producer Robert Kirkman, who wrote the episode with showrunner Glen Mazzara. Kirkman also reveals we will finally learn what that CDC scientist whispered to Rick at the end of season 1. And there's more! "Everything has been building up to this," he says. "The finale is going to see a few characters die, a few characters radically change, and see a huge transition for the whole show."

8–8:30PM
The Simpsons
Fox, TV-PG-DLSV HD
When Mr. Burns replaces nearly all the plant employees with robots, it can mean only one thing: The guest star is Brent Spiner!

8–9PM
Harry's Law
NBC, TV-14-DL HD
An ex-classmate of Adam's seeks help with her plea bargain after being arrested for drugs and prostitution. Yeah, try to resist unleashing *that* piece of hot gossip at the next reunion.

9–10PM
The Good Wife
CBS, TV-14-L HD
I'm going to overrule any objection to the return of guest star Bryan Brown.

9–11PM
The Celebrity Apprentice
NBC, TV-PG HD
The teams make a viral video. Personally, I'd go with *S--- Debbie Gibson Says*.

9:30–10PM
American Dad
Fox, TV-14-DLSV HD
Hilarity ensues as Stan refuses to take Steve's new dog off life support following a horrific accident. Actually, let's change that to "Hilarity probably ensues," shall we?

10:30–11PM
Life's Too Short
HBO, TV-MA HD
This week's satirical targets include Scientology, which makes Warwick Davis a braver, if still not a bigger, man than I.

Eurotrash

10:30–11PM
Californication
Showtime, TV-MA HD
Hank meets a European director who, like all European directors, wants to make a sexy film about Mary Magdalene.

SERIES DEBUT
8–9PM
Frozen Planet
Discovery, TV-PG HD
In the first of tonight's two shows in the Alec Baldwin-narrated documentary series about life at the poles, we see courting bears, body-surfing penguins, and bison-menacing wolves. The stunningly shot result will make you wonder at the cruel beauty of nature—and at how Morgan Freeman let this sucker slip through his fingers. **A–**

FAIRLY LEGAL: ALAN ZENUK/USA NETWORK; LEPRECHAUN'S REVENGE: SYFY; THE WALKING DEAD: GENE PAGE/AMC; CALIFORNICATION: RANDY TEPPER/SHOWTIME; FROZEN PLANET: JASON ROBERTS/DISCOVERY CHANNEL/BBC

RINGTHEBELL77 on Archive.org

White House | Black Market featuring the Virgins, "Rich Girls"

Citi featuring LP, "Into the Wild"

Target featuring the Delta Rhythm Boys, "Alouette"

Droid Razr featuring Hesta Prynn, "Turn It Gold"

What's That Song? TV Ad Edition

Whether you're intrigued by the music in a commercial and want to hear more or swear you know it but can't place it, we've got answers. By EW Music Staff

→ **CITI LP, "Into the Wild"** Things that a Citi Card can buy you, according to this spot: major mountaineering gear, an MP3 of soaring indie pop, and enough cojones to climb a very tall, precarious rock. **WHERE TO FIND THE SONG** Currently just online—or as a stand-alone live version on iTunes.

→ **TARGET The Delta Rhythm Boys, "Alouette"** Tricksters in brightly colored suits cartwheel through the streets while a 1950s vocal group sings a jaunty schoolyard classic. Yes, everything is more whimsical in French. **WHERE TO FIND THE SONG** On 2011's Delta Rhythm Boys comp *Dry Bones*.

→ **WHITE HOUSE | BLACK MARKET The Virgins, "Rich Girls (The Twelves Remix)"** Model Coco Rocha delivers a (literally) kicky tabletop tap dance to a squelchy disco-boogie reworking of the NYC rockers' 2007 indie hit. **WHERE TO FIND THE SONG** On 2010's *Kitsuné: Gildas & Masaya Tokyo*.

→ **BUD LIGHT PLATINUM Kanye West, "Runaway"** No vocals for this midnight assembly line of Bud's new "top shelf" electric-blue bottles—just the mournful piano plink and spare synths of 'Ye's post-Taylorgate mea culpa. **WHERE TO FIND THE SONG** On 2010's *My Beautiful Dark Twisted Fantasy*.

→ **ENTERPRISE RENT-A-CAR Rusted Root, "Send Me on My Way"** The toodling neo-hippie jam makes it sound like Enterprise will pick you up in a one-doored van that smells like burritos and bong water. But judging by their employees' spiffy blazers, you can probably bank on a nice midsize sedan.
WHERE TO FIND THE SONG On the 1994 album *When I Woke*.

→ **FORD MUSTANG The Features, "How It Starts"** Fueled by garage-guitar scuzz, Ford's new roadster shifts color schemes depending on the desires of gawkers—including a little ballerina with a heart of darkness. Lesson: Like dogs, the Mustang can sense evil.
WHERE TO FIND THE SONG On the band's 2011 album *Wilderness*.

→ **LOWE'S Girls Love Shoes, "Home"** While sweet coed harmonies burble, a house breaks apart and then puts itself back together. This is what a real home is made of: love, and a whole lot of nails and screws.
WHERE TO FIND THE SONG On the L.A. duo's 2010 disc *Stars*.

Hewlett-Packard featuring Violent Femmes, "Blister in the Sun"

→ **DROID RAZR Hesta Prynn, "Turn It Gold (Ido Z Remix)"** Do you know what's in the back room of Verizon stores? Apparently, not dusty piles of failed tablets but a high-tech lab for spray-painting cell phones and cranking up remixed electro raps.
WHERE TO FIND THE SONG Both the original and the remix are on iTunes.

→ **HEWLETT-PACKARD Violent Femmes, "Blister in the Sun"** The cultishly beloved band's Reagan-era anthem gets recast in a kaleidoscope of genres—gospel, bhangra, mariachi, speed metal—that go by in a rush of flipping laptop screens. Clap, clap!
WHERE TO FIND THE SONG If you want the original, it's on their self-titled 1983 debut.

Kanye West

ALSO AVAILABLE

John Mayer

→ SINGLES

JOHN MAYER
"SHADOW DAYS"
On his first single from the upcoming *Born and Raised*, sensitive rock's alpha bro is either issuing a genuine apology for past crimes ("I'm a good man, with a good heart/Had a tough time, got a rough start") or working yet another sensitive-slob angle—it all depends on how much that Claptonesque run in the bridge makes you swoon. **B** *—Kyle Anderson*

REGINA SPEKTOR
"ALL THE ROWBOATS"
The Queen of Quirk gets a darker twist, with help from producer Mike Elizondo (Fiona Apple, Pink). With minor-key pianos, machine-gun drums, and thoughtful musings on museum paintings, she goes from pixieish to serious, all in three and a half very dramatic minutes. **B+** *—Melissa Maerz*

CARLY RAE JEPSEN
"CALL ME MAYBE"
This Blow Pop-sweet jingle has already hit iTunes' top 10 thanks to a DIY lip-dub on YouTube featuring Ashley Tisdale, Selena Gomez, and Justin Bieber (who signed fellow Canadian Jepsen, right, to his label last month). Join the party; there's more than enough fizzy, synth-dipped fun to go around. **B+** *—Adam Markovitz*

→ ALBUMS

SHOOTER JENNINGS
Family Man
The turgid psych-rock of 2010's *Black Ribbons* behind him, Jennings returns with a rowdy, heartfelt country disc that would've made his late father, Waylon, proud. Tom Morello guests on the Celtic-tinged "The Long Road Ahead." **B** *—Mikael Wood*

WHITE RABBITS
Milk Famous
These Brooklyn indie rockers often get compared to Spoon, maybe because Spoon's Britt Daniel produced their last album. Now they've tapped Spoon producer Mike McCarthy for their third set, which amps up the dour electronics to welcome, propulsive effect. But "Temporary" still sounds like a certain Texas band—if that band were slightly goth. **B** *—Melissa Maerz*

SAY ANYTHING
Anarchy, My Dear
Keeping up with the emo stalwarts' frontman Max Bemis, with his genre leaps and gallows-humor sprints, can be daunting. Like a good long-distance run, *Anarchy* rewards with bursts of sonic endorphins (see the sublime "Peace Out"). Just remember to hydrate along the way. **B+** *—Kyle Anderson*

WEST: JAMIE MCCARTHY/GETTY IMAGES; MAYER: DAVID LIVINGSTON/GETTY IMAGES; JEPSEN: GEORGE PIMENTEL/WIREIMAGE.COM

1999

CHART FLASHBACK

Cher and Mariah both believed, TLC said no to scrubs, and Britney baby-one-more-timed her way into pop history. We look back at the charts 13 years ago this week. —LEAH GREENBLATT

1 CHER "Believe"
Basically the awesomest anthem about moving on ever created by a pile of wigs and a vocoder. Do you believe in life after Cher? Is *anybody* strong enough? **A**

2 MONICA "Angel of Mine"
After having to go halfsies with Brandy on a devil of a boy, Monica finally found a haloed guy to call her own—even if she had to borrow him from British girl group Eternal, who'd taken the song up the U.K. charts two years earlier. **A–**

3 WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE "Heartbreak Hotel"
Welcome! Please allow the bellhop to carry your emotional baggage to your room; we hope you'll join us this evening for cocktails and recriminations in the Single Ladies lounge. **B+**

4 SARAH McLACHLAN "Angel"
How to totally perk up a wrenching piano ballad about a friend who overdosed on heroin and died? Pair it with an ASPCA commercial about horribly mistreated and malnourished cats and dogs that runs *all through Christmas*. **B+**

5 BACKSTREET BOYS "All I Have to Give"
Love, they will give and give. But asking them to share their hair products? Don't get greedy, girl. **B**

6 MARIAH CAREY "I Still Believe"
Mimi reworked this tinkly ballad from '80s pop footnote Brenda K. Starr, for whom she once sang backup, into a powerhouse vocal showcase. It's just like *All About Eve*! If Eve had a five-octave range. And bangs. **B+**

7 DEBORAH COX "Nobody's Supposed to Be Here"
Honestly, Deborah's man kind of sounds like a cat burglar—I mean, did she even give him a key?—but however he got in the door, she's glad, so that's good. **B**

8 BRITNEY SPEARS "...Baby One More Time"
With seven "Oh bay-buh, bay-buh"s, three banging bass piano chords, and one hot-pink sports bra, she changed the world. Was it ever all so simple? **A+**

(From left) Sarah McLachlan, Cher, and Britney Spears

9 SUGAR RAY "Every Morning"
Mark McGrath could probably sing about how much he loves collecting Stalin memorabilia and eating baby rabbits for breakfast and you'd still be all, "Aww, that guy!" **B**

10 TLC "No Scrubs"
Scrub\skruhb*noun:* **1.** A guy who thinks he's fly, though in fact he lives with his mama **2.** A guy who can't get no love from me **3.** One who hangs from the passenger side of his best friend's ride. (Also known as: a buster.) **A+**

SOURCE: *JOEL WHITBURN PRESENTS THE BILLBOARD® HOT 100® CHARTS—THE NINETIES*

WHO'S PLAYING ON LATE-NIGHT & TALK SHOWS

SATURDAY MARCH 10
Saturday Night Live
THE SHINS

MONDAY MARCH 12
Jimmy Kimmel Live!
KEANE

TUESDAY MARCH 13
Last Call With Carson Daly
WHITE DENIM

WEDNESDAY MARCH 14
Ellen
KARMIN

The Late Show With David Letterman
THE TING TINGS

THURSDAY MARCH 15
Jimmy Kimmel Live!
THE JOY FORMIDABLE

FRIDAY MARCH 16
The Tonight Show With Jay Leno
TOBY KEITH

What to Expect at South by Southwest

Austin's annual indie bonanza returns March 13—bringing artists, industry insiders, fans, and breakfast tacos together for the 25th year in a row. Below, a guide to the most anticipated acts, from rock icons to reunited favorites and stars-to-be. —*Ray Rahman*

TOPLINE STARS

Bruce Springsteen In addition to delivering the music conference's keynote address, the Boss will play with his E Street Band at a still-unannounced intimate venue—or at least more intimate than the Meadowlands.

Norah Jones Her upcoming Danger Mouse-produced album, *...Little Broken Hearts*, hints at an edgier Norah than we're used to.

The Shins Reconfigured and recharged, the James Mercer-led indie champs return from a five-year recess to headline a free riverside show.

B.o.B The "So Good" rapper (right) hits up the fest for the second straight year, ensuring the ATL flag flies high in ATX. (Fellow Atlanta MCs T.I. and 2 Chainz will also be in town.)

NOSTALGIA ACTS

Fiona Apple 1997's favorite vegan songstress plots her comeback with several shows, including one in a historic Austin church.

Dinosaur Jr. Nearly 30 years in, the noisy underground heroes (reunited as of '05) are still giving loyal *Freak Scene*sters a reason to call the babysitter.

Big Star tribute A coalition of musicians (including members of R.E.M. and the dB's) will pay their respects to the hugely influential power-pop band, whose frontman Alex Chilton died days before a slated SXSW show two years ago.

The Cult England's beloved pirate-shirted post-punkers will bring (we hope!) "She Sells Sanctuary" and other gems to their third—yes, third—reunion since their late-'90s breakup.

NEXT BIG THINGS

Grimes Claire Boucher's recent electro-pop debut, *Visions*, is already a blog favorite; now fans will get plenty of chances to see her IRL.

Black Hippy Odd Future hit it big last year, but there'll be a whole new L.A.-based rap collective—featuring Kendrick Lamar, Schoolboy Q, Jay Rock, and other up-and-comers—soaking up the hype this month.

Tanlines The band's name says it all: warm, globally informed dance pop built on textured synths and pulsing rhythms. Consider it a good use of all that SXSW sunshine.

A$AP Rocky This 23-year-old Harlem phenom has an elite East Coast rap pedigree—his mother named him Rakim, as in Eric B. & Rakim—but the kid's woozy, Houston-influenced sound will please listeners all over the map.

Bruce Springsteen

MCLACHLAN: EVAN AGOSTINI/GETTY IMAGES; CHER: MICK HUTSON/REDFERNS/WIREIMAGE.COM; SPEARS: L. BUSACCA/WIREIMAGE.COM; B.O.B: NEILSON BARNARD/GETTY IMAGES; SPRINGSTEEN: BOBBY BANK/WIREIMAGE.COM

ADVERTISEMENT

Now On Your Tablet!

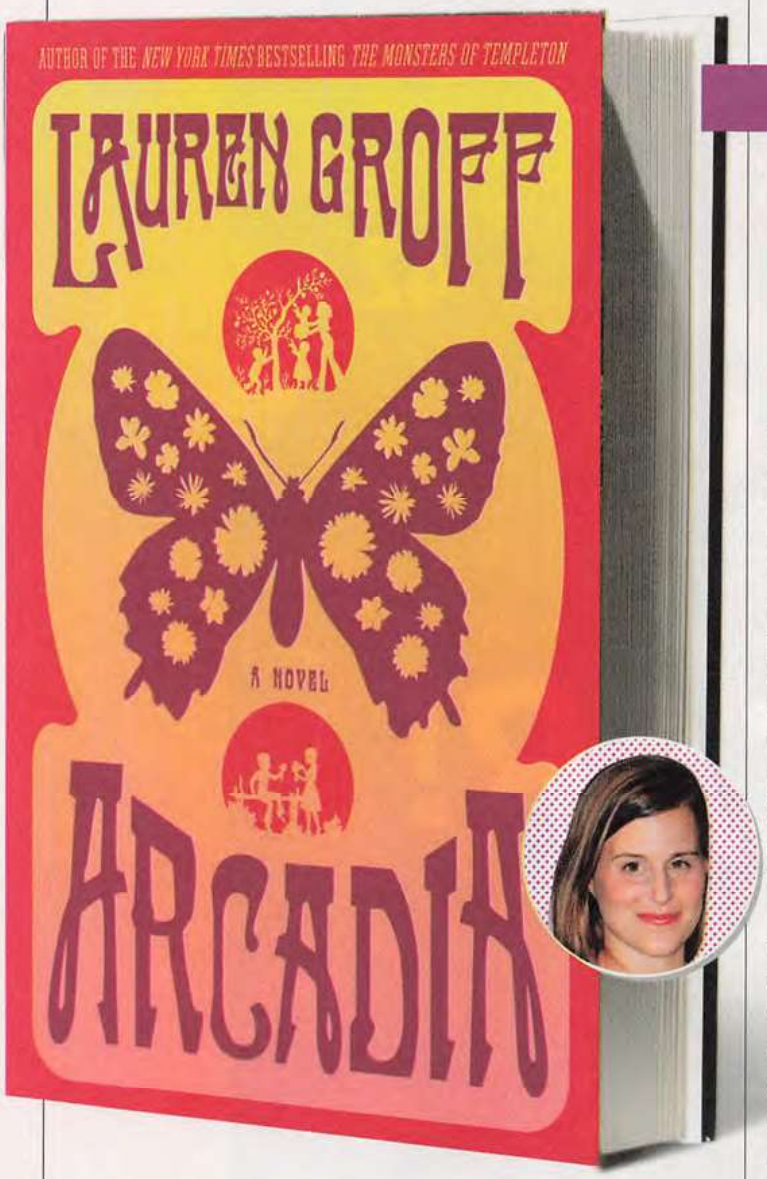
FREE for print subscribers

Available on iPad,® Kindle Fire, NOOK Tablet,™ NOOK Color,™ and on select Android™ tablets via Next Issue.™

entertainmentweekly.com/allaccess

iPad is a trademark of Apple Inc., registered in the U.S. and other countries.
Kindle, Kindle Fire, Amazon, and the AmazonKindle logo are trademarks of Amazon.com, Inc. or its affiliates.
ENTERTAINMENT WEEKLY is a registered trademark of Entertainment Weekly Inc., registered in the U.S. and other countries.

Books



Arcadia

Lauren Groff

NOVEL

By Rob Brunner

THE HIPPIE DROPOUTS at the center of Lauren Groff's new novel, *Arcadia*, would be easy to laugh at. They make their own soy cheese and bang along to Cat Stevens songs on bongos. They don't believe in personal property and reject pet ownership because they consider it "slavery." But Groff beautifully captures the lives of these deeply flawed "Free People," whose charismatic but spiritually bankrupt guru spearheads a utopian commune in upstate New York. *Arcadia* unfolds through the eyes of Bit Stone, the son of two of the collective's founders. Bit is 5 when we meet him, and the tribe is similarly wide-eyed and fresh. But then the story jumps forward nine years, and the commune—battered by conflicting egos and a swell of clueless newbies—starts to disintegrate. Bit, who's never even glimpsed the world beyond his isolated home, suddenly confronts an unfathomable reality: He's about to leave. "He cannot imagine himself in the Outside," Groff writes. "Because... no matter how he strains his brain, he cannot imagine the greater world at all. He is not ready."

Bit soon finds himself on an unfamiliar road, terrified by what comes next. And what does happen? Bafflingly, we never find out. There's a huge hole in the middle of *Arcadia*: Groff jumps ahead 16 years, completely passing over Bit's arrival in mainstream society. The book's remaining pages explore the commune's imprint on a grown-up Bit, his parents, his wife, and others forged in that complicated experiment. It's a sensitive and skillfully written portrait of an eccentric bunch of survivors who are both damaged and sustained by their experience, and Groff spins their stories into a moving look at the value of human connection in a scary, chaotic world. How disappointing, then, that the adult Bit is such an unresolved mystery. **B+**

MEMORABLE LINES

"Muffin...tries to describe toilets to the kids: You turn a knob, she says, and water gushes out and swallows up your poop. Helle begins to cry. Like a monster, she sobs. It eats your s---!"

GROFF: SARAH MCKUNE

AUDIOBOOKS

Stars Read Their Faves...to You

Remember that warm feeling you'd get as a child when your parents read you to sleep? Well, Audible.com has that beat by a mile, considering that your dad almost certainly isn't Samuel L. Jackson. In an effort to promote its line of downloadable audiobooks, the website has enlisted celebrities—including Nicole Kidman, Colin Firth, Kate Winslet, Naomi Watts, and Dustin Hoffman—to narrate their own favorite works. We chatted with some stars about their picks. —KEITH STASKIEWICZ

Samuel L. Jackson narrates *A Rage in Harlem*; (inset) Nicole Kidman reads *To the Lighthouse*

NICOLE KIDMAN

To the Lighthouse

By Virginia Woolf

Nicole Kidman wasn't afraid of Virginia Woolf when she won an Oscar for portraying the author in 2002's *The Hours*, so it was only natural that the actress read Woolf's 1927 novel. "It's such a lovely book," says Kidman, "but I had forgotten how dense it is and how long the sentences are. Hemingway has nice short sentences, but I don't know if they'd let me do Hemingway. Would they let a female do Hemingway? I don't think I have the beard for it."

ANNE HATHAWAY

The Wonderful Wizard of Oz

By L. Frank Baum

Though she once played Jane Austen on screen, Anne Hathaway opted for the work of another cherished author. She found reading *The Wonderful Wizard of Oz* almost relaxing. "With acting, you try to find a place of freedom, but there's always a ton of people around," says Hathaway. "But when you're in a recording booth and you're in sweatpants and you can make your face look as grotesque as you want to get a sound, it's very liberating."

SAMUEL L. JACKSON

A Rage in Harlem

By Chester Himes

Nobody can deliver a line—at least not one bursting with profanity—quite like Samuel L. Jackson. Last year, he was asked to narrate the "sleeper" hit *Go the F--k to Sleep*. For Audible's new project, the actor chose Himes' grade-A pulp detective novel. "It's colorful in a different way," laughs Jackson. "I had actually done a play about Himes years and years ago when I was a young actor and this book played a big role in it, so I thought it'd be fun to revisit it."

Anne Hathaway reads *The Wonderful Wizard of Oz*

ANNETTE BENING

Mrs. Dalloway

By Virginia Woolf

This project was the first time many of the celebrities, including Annette Bening, tried their hand at audiobooks. "The only similar experience I've ever had to this was when I was in college—I used to read business textbooks to a student who was partially sighted," says the actress. "And I can tell you, Woolf's writing was a lot better."

HILARY SWANK

Pack of Two

By Caroline Knapp

Knapp's nonfiction book about people's relationships with their dogs struck a chord with Hilary Swank, who had recently lost a pet of her own. "When they asked me what I wanted to read, it was around when my beloved dog Karoo died," says the two-time Oscar winner. "I think the experience helped me keep connected to her. And I hope this audiobook will do the same for people listening to it."

SUSAN SARANDON

The Member of the Wedding

By Carson McCullers

Susan Sarandon may have an Oscar and an impressive filmography, but that doesn't mean recording her version of McCullers' Southern classic was a cakewalk. "I get lonely even when I do close-ups in movies and there's nobody else on screen," she laughs. "When you're in the booth by yourself, everything has to come from you. So in many ways, it's a lot harder than you'd think." ■

JACKSON: MIKE RUIZ; KIDMAN: LIONEL DELUY; HATHAWAY: BRIAN BOWEN SMITH

Kristen Johnston

Kristen Johnston on Drugs, Recovery, and Guts

In 2006, former *3rd Rock From the Sun* star Kristen Johnston's stomach exploded after years of drug and alcohol abuse. Now the 44-year-old actress relives that nightmare in her fascinating memoir, *Guts*. —CLARK COLLIS

In *Guts*, you detail how years of boozing and drugging caused your stomach to explode shortly after you started the London run of the play *Love Song*. Here's a dumb first question: How much did that hurt?

Imagine an overweight woman in stilettos jumping up and down on your stomach. But it was for hours! I've never had children, but I think it's the worst pain a human can experience and not die.

The technical term for what happened to you is "acute peritonitis." Could you explain what that means?

It's an ulcer that burst and basically I became septic, meaning all the contents in my stomach were, like, in my armpit and somewhere in, you know, my legs. I don't know. But I *have* really researched what happened to me. I got my records and everything. It was 700 pages, actually. The best was [the nurse's] notes. "Patient v. upset." "V. difficult." All this stuff. "Wants more pain meds," always.

How close did you come to dying?

I should have died. I think they actually lost me twice on the operating table.

This is what alcohol and drugs can do to your stomach?

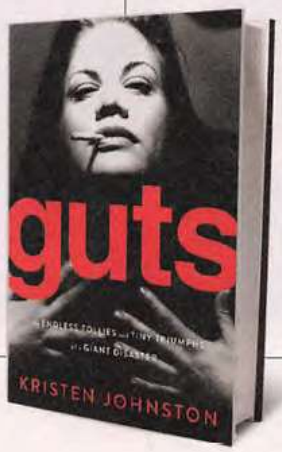
Well, that's what it *did*! It's what Vicodin did. I don't remember exactly [how many I was taking a day] but many more than 20. Somewhere between 20 and 100 a day. It was very hardcore.

You got sober after leaving the hospital, but the illness caused you to lose a great deal of weight—which in turn led to media reports that you were anorexic. Was that a good news/bad news situation in the sense that at least they weren't accusing you of being a drug addict?

No. By that point I didn't really care anymore. Certainly I understand why people thought I had an eating disorder, because I'm an actress and I looked like a *ghoul*. The thing that was so shocking was the viciousness of the attack by the press. [One magazine] called my mother, who's unlisted in the Midwest, and said, "If you don't tell us about your daughter's eating disorder, you'll be sorry." They *threatened* my mother. That's when I thought, "That person is going to hell." Then I realized they probably already are.

Still, generally speaking, people didn't think of you as someone with addiction problems. Why did you decide to go public in this fashion?

The shallow initial answer is that I wanted to make some money. But the thing it morphed into was I *didn't* have to and that's why I did it. Because I am so f---ing sick and tired of the shame [that surrounds addiction]. If you want to keep quiet, I don't give a s---. I just thought, "Wouldn't it be cool if somebody [wrote a book about addiction]



JOHNSTON: ART STREIBER FOR TV LAND

who wasn't a mess?" Well, I'm a mess, but I'm not a *hot* mess.

You said you initially decided to write a book to make money. I assumed someone who was the star of a long-running network sitcom like *3rd Rock From the Sun* would be set for life.

No. I certainly did very well, don't get me wrong. But it had been 10 years. And although I'm not some Prada-shopping-spree girl, I am one of those people that buys dinner for everybody. And also: "You want to go to France? Let's go!" I'm *that* girl.

You write about suffering from depression after *3rd Rock* became a hit. What was the problem?

It's so shocking to realize that you can go into a bait-and-tackle shop in the middle of Vancouver and they know who you are. The whole time it was like a roller coaster. [I was trying to catch up to] the car ahead of me and I just never did. It just felt so overwhelming to me.

I've read interviews in which actors with substance-abuse problems have said they can point to scenes where they are "dead behind the eyes." Is the same true for you?

That's what it is! It's not [that you're] using or anything. It's that you're dead. I had that with *3rd Rock*, the last year. I was never high while shooting, but I was dead behind the eyes. My friends have said, "You can't tell." But I can't watch those shows.

I recently saw you host a benefit show for your charity, SLAM (Sobriety, Learning and Motivation), which is campaigning to establish a high school in New York for students with addiction problems. You were very entertaining but so energized and emotional I kept thinking, "If this is what she is like sober, what must she have been like on drugs?"

No, [drugs] calmed me down. I also was a very sad person. You'd never know it. But I was.

In one episode of *Sex and the City*, you played a character who causes a scene at a party and then falls to her death from a high-rise window. In retrospect, it seems like you were playing a version of yourself.

I was never like that. I'm conflicted because I'm loud but I'm shy. One of those things I would never have done was make a scene at a party. And I would never have done blow in front of Sarah Jessica Parker. [*Laughs*] The weirdest part is that that episode is probably what I'm recognized for almost more than anything else. That really hit a nerve in some people.

You're now starring on the TV Land show *The Exes*. What's it like being back on a sitcom?

I love it. The first time I went back on a sitcom set was doing *The New Adventures of Old Christine*, and I remember going, "Oh my God, I know how to do this!" You know, sometimes [I am] a little too big with the faces and all that, but I love doing it. I understand the mathematics. It's been great to have a little bit of a second moment in television. To come back and to be able to be there sober—you know, still nuts but now I'm sane-*ish*.

One of the other things you reveal in *Guts* is a fondness for drummers. As a beat keeper myself, I understand the allure. But could you explain the fascination?

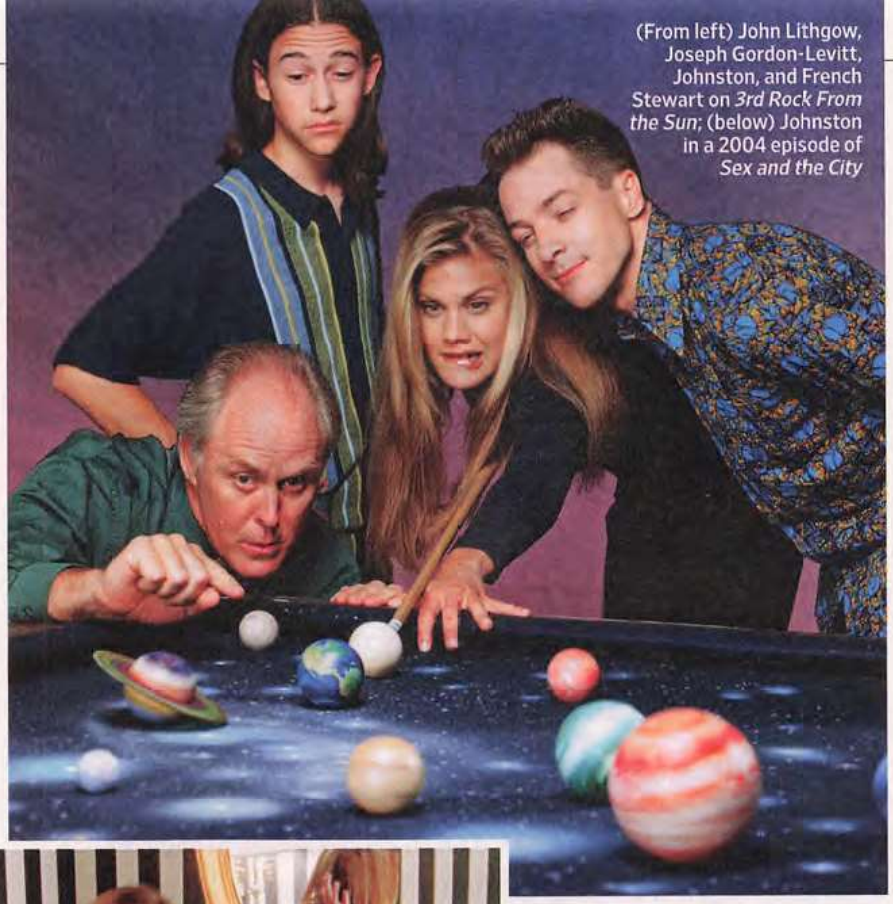
Oh my God, I'm *obsessed* with drummers! Stewart Copeland, my whole life! It's because they're always the ignored ones, so I love that. Also, it's such a cool skill.

Speaking of rockers, did you know that ex-Guns N' Roses bassist Duff McKagan abused his body so badly his pancreas exploded?

From when he was using? You're f---ing kidding.

Maybe the two of you should...

Hang out? I don't like bass players. ■



(From left) John Lithgow, Joseph Gordon-Levitt, Johnston, and French Stewart on *3rd Rock From the Sun*; (below) Johnston in a 2004 episode of *Sex and the City*

3RD ROCK FROM THE SUN: NBC/NBCU PHOTO BANK; SEX AND THE CITY: HBO

BOOK EXCERPT

THE TWELVE

BY JUSTIN CRONIN

An Exclusive Peek at the Sequel to the Hit Vampire Novel *The Passage*

The vampires in Justin Cronin's 2010 best-seller *The Passage* don't sparkle or fall in love. These awesomely violent monsters—dubbed "virals"—originated when a government experiment went wrong and unleashed a plague infecting people with vampirelike symptoms: bloodlust, immortality, mind control, light sensitivity, etc. The book became a critical and commercial hit—Ridley Scott even bought the film rights for $1.75 million. In the second installment of an intended trilogy, Amy Bellafonte, Peter Jaxon, and Alicia Donadio hunt the original 12 virals 100 years in the future. *The Twelve* doesn't hit stores until Oct. 16, but here's a passage from the second chapter to whet your appetite for blood.

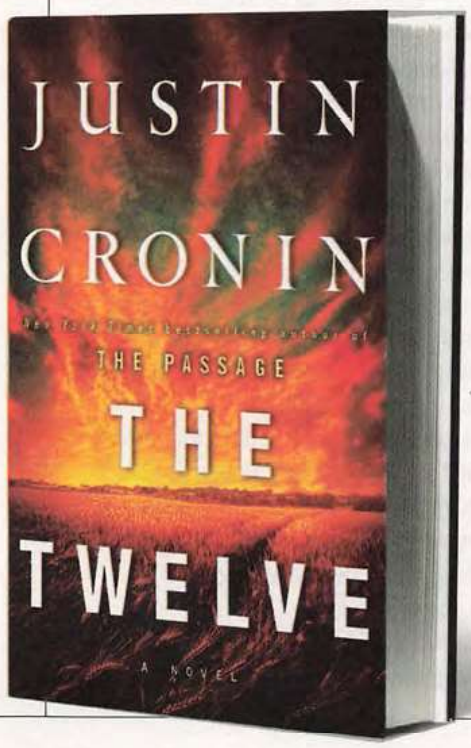
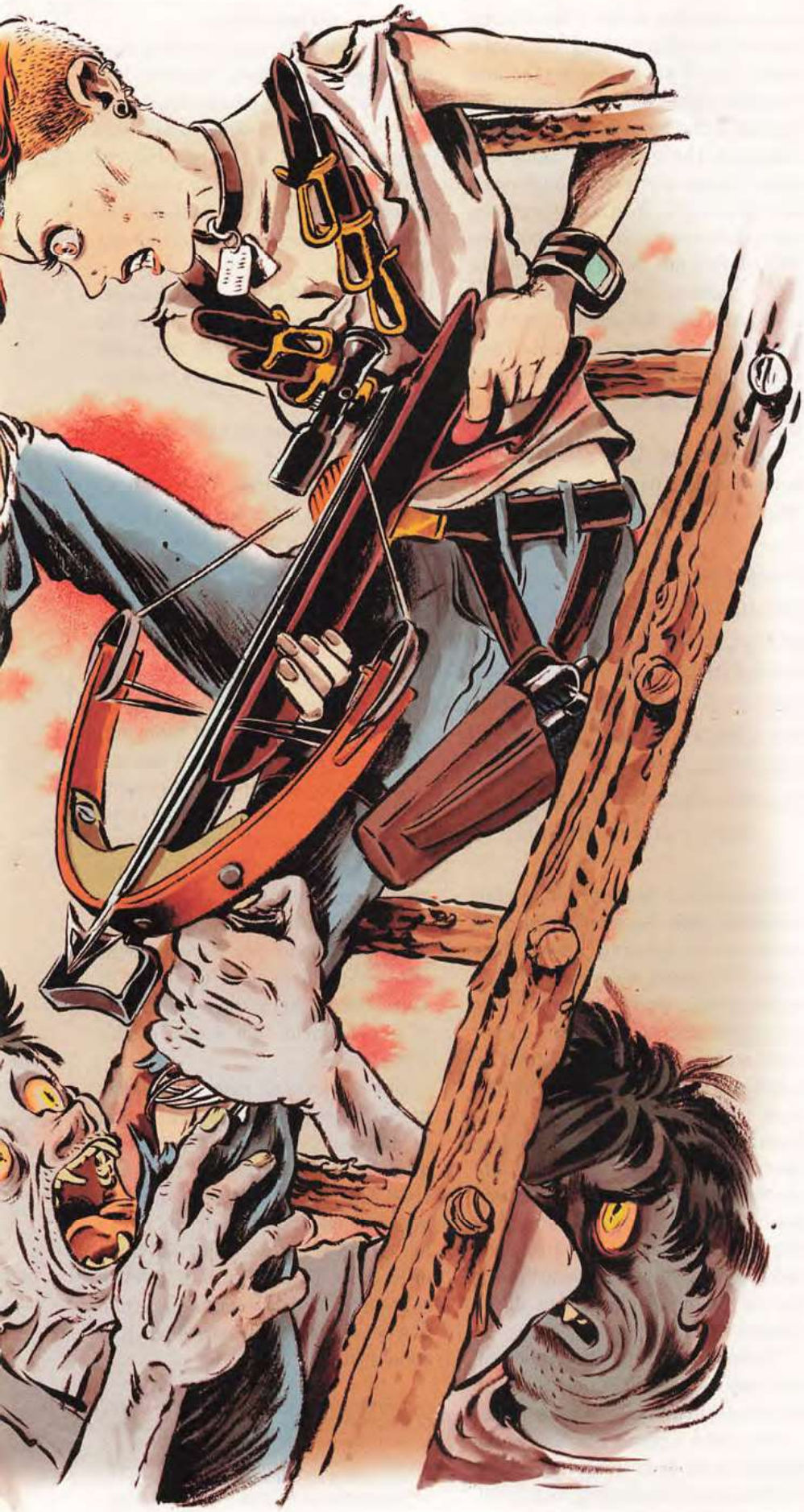


Illustration by ZOHAR LAZAR



76 MILES SOUTH OF ROSWELL, NEW MEXICO

ON A WARM September evening, many miles and weeks from home, Lieutenant Alicia Donadio—Alicia of Blades, the New Thing, daughter of the great Niles Coffee and scout-sniper of the Second Expeditionary Forces of the Army of the Republic of Texas, baptized and sworn—awakened to the taste of blood on the wind.

She was twenty-seven years old, five foot seven inches tall, solidly built in the shoulders and hips, red hair shorn close to her scalp. Her eyes, which had once been only blue, glowed with an orange hue, like twin coals. She traveled lightly, nothing wasted. Feet shod in sandals of cut canvas with treads of vulcanized rubber; denim trousers worn thin at the knees and seat; a cotton jersey with the sleeves cut away for speed. Crisscrossing her upper body she wore a pair of leather bandoliers with six steel blades ensheathed, her trademark; at her back, slung on a lanyard of sturdy hemp, her crossbow. A Browning .45 semiautomatic with a nine-shot magazine, her weapon of last resort, was holstered to her thigh.

Eight and one, was the saying. Eight for the virals, one for yourself. Eight and one and done.

The town was called Carlsbad. The years had done their work, sweeping it clean like a giant broom. But still some structures remained: empty husks of houses, rusted sheds, the becalmed and ruined evidence of time's passage. She had spent the day resting in the shade of a filling station whose metal awning somehow still stood, awakening at dusk to hunt. She took the jack on her cross, one shot through the throat, then skinned and roasted it over a fire of

mesquite, picking the stringy flesh from its haunches as the fire crackled beneath it.

She was in no hurry.

She was a woman of rules, rituals. She would not kill the virals while they slept. She would not use a gun if she could help it; guns were loud and sloppy and unworthy of the task. She took them on the blade, swiftly, or on the cross, cleanly and without regret, and always with a blessing of mercy in her heart. She said: "I send you home, my brothers and sisters, I release you from the prison of your existence." And when the killing was done, and she had withdrawn her weapon from its lethal home, she touched the handle of her blade first to her brow and then her chest, the head and heart, consecrating the creatures' deliverance with the hope that, when that day should come, her courage would not fail her and she herself would be delivered.

She waited for night to fall, doused the flames of her fire, and set out.

For days she had been following a broad plain of lowland scrub. To the south and west rose the shadowed shape of mountains, shoulders shrugging from the valley floor. If Alicia had ever seen the sea, she might have thought: that's what this place is, the sea. The floor of a great, inland ocean, and the mountains, cave-pocked, time-stilled, the remains of a giant reef from a time when monsters unimaginable had roamed the earth and waves.

Where are you tonight? she thought. *Where are you hiding, my brothers and sisters of blood?*

She was a woman of three lives, two befores and one after. In the first before, she had been just a little girl. The world was all lurching figures and flashing lights; it moved through her like a breeze in her hair, telling her nothing. She was eight years old on the night the Colonel had taken her outside the walls of the Colony and left her with nothing, not even a blade. She'd sat under a tree and cried all night, and when the morning sun found her, she was different, changed; the girl she'd been was gone. Do you see? the Colonel asked her, kneeling before her where she sat in the dust. He would not hold her for comfort but faced her squarely, like a soldier. Do you understand now? And she did; she understood. Her life, the meager accident of her existence, meant nothing; she had given it up. She had taken the oath that day.

But that was long ago. She had been a child, then a woman, then: what? The third Alicia, the New Thing, neither viral nor human but somehow both. An amalgamation, a composite, a being apart. She traveled among the virals like an unseen spirit, part of them but also not, a ghost to their ghosts. In her veins was the virus, but balanced by a second, taken from Amy, the Girl from Nowhere; one of twelve vials from the lab in Colorado, the others destroyed by Amy herself, cast into the flames. Amy's blood had saved her life, yet in a way it hadn't. Making her, Lieutenant Alicia Donadio, scout-sniper of the Expeditionary, the only being like herself in all the living world.

She was a woman of rules, rituals. She would not kill the virals while they slept. She would not use a gun if she could help it; guns were loud and sloppy and unworthy of the task. She took them on the blade, swiftly, or on the cross, cleanly and without regret, and always with a blessing of mercy in her heart.

There were times, many times, all the time, when Alicia herself could not have said precisely what she was.

She came upon a shed. A pock-marked and pitted thing, half buried in the sand, with a sloping metal roof. She . . . *felt* something.

Which was strange, nothing that had happened before. The virus had not given her that power, which was Amy's alone. Alicia was yin to Amy's yang, endowed with the physical strength and speed of the virals but disconnected from the invisible web that bound them together, thought to thought.

And yet, did she not? Feel something? Feel *them*? A tingling at the base of her skull, and in her mind a quiet rustling, faintly audible as words:

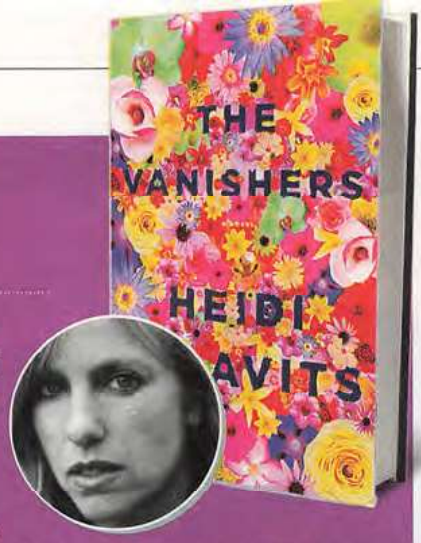
Who am I? Who am I who am I who am I who am I . . . ?

There were three. They had all been women, once. And even more: Alicia sensed—how was it possible?—that in each one lay a single kernel of memory. A hand shutting a window and the sound of rain. A brightly colored bird singing in a cage. A view from a doorway of a darkened room and two small children, a boy and a girl, asleep in their beds. Alicia received each of these visions as if it were her own, its sights and sounds and smells and emotions, a mélange of pure existence like three tiny fires flaring inside her. For a moment she was held captive to them, in mute awe of them, these memories of a lost world. The world of the Time Before.

But something else. Wrapping each of these memories was a shroud of darkness, vast and pitiless. It made Alicia shudder to the very core. Alicia wondered what this was but then she knew: the dream of the one called Martínez. Julio Martínez of El Paso, Texas, Tenth of Twelve, sentenced to death for the murder of a peace officer. The one Alicia had come to find.

Excerpted from *The Twelve* by Justin Cronin. Copyright © 2012 by Justin Cronin. Excerpted by permission of Ballantine Books, a division of Random House, Inc. All rights reserved. No part of this excerpt may be reproduced or reprinted without permission in writing from the publisher.

The Vanishers
Heidi Julavits
NOVEL



Must women attack other women to get ahead? Heidi Julavits explores that dark question in *The Vanishers*, an ambitious follow-up to her 2006 novel, *The Uses of Enchantment*. *Vanishers* focuses on rival clairvoyants: Julia, who's tracking down a missing artist, and her mentor, Madame Ackermann, who's so jealous of Julia she launches a psychic assault on her. What follows is an absorbing meditation on female competition with Hitchcockian twists. Is Ackermann really playing mind games, or is Julia making herself sick with paranoia? Did the missing artist know Julia's dead mother, or are women just doomed to view one another as reflections of their moms? The mysteries are gripping, but Julavits' view of female relationships can be so grim it's almost antifeminist. Surely a little sisterhood exists, even among evil psychics? **B** *—Melissa Maerz*

QUICK TAKES

Religion for Atheists
Alain de Botton
NONFICTION

Rather than trashing believers and beliefs, Alain de Botton cherry-picks what he finds cool about various religions, then explains how they could be modified for secular purposes. The result is a slightly precious, upper-middle-brow tract with ideas both reasonable and ridiculous: Restaurants could promote community, billboards could advertise values, society as a whole could establish medieval-style Feast of Fools days during which everybody could "party and copulate randomly and joyfully with strangers." For better or worse, the Feast of Fools suggestion comes with an illustration. **B–** *—Jeff Giles*

The Expats
Chris Pavone
NOVEL

What begins as a domestic drama about an American couple relocating to Europe takes a sharp turn into spy-thriller territory. When her husband, Dexter, lands a high-paying job in Luxembourg, Kate Moore gladly quits her secret life as a CIA agent to reinvent herself as an expat housewife. But she has to put her espionage skills to use again when another American couple arrives in town and tells her that Dexter might have a secret life of his own. After a slow start, *Expats* eventually reaches its full, bombshell-a-minute pace. And Pavone creates a fascinating, complicated hero in Kate Moore. **B+** *—Stephan Lee*

The Chart

HARDCOVER BEST-SELLERS

1 Lone Wolf
New releases from high-profile authors claim the top three spots, but Jodi Picoult's novel about a comatose patriarch and his family sits alone at No. 1.

FICTION TOP 10

		WEEKS ON LIST
1	**LONE WOLF** Jodi Picoult	1
2	**CELEBRITY IN DEATH** J.D. Robb Crime meets Hollywood in Nora Roberts' 43rd pseudonymous novel as J.D. Robb. A movie based on one of Lieut. Eve Dallas' most famous cases gets a lot less glamorous when the actress playing Det. Delia Peabody turns up drowned in a pool.	1
3	**A PERFECT BLOOD** Kim Harrison In the 10th Hollows novel, witch-turned-demon-turned-detective Rachel Morgan investigates a series of ritual murders occurring across the Cincinnati area. The case leads her to a band of hateful humans intent on exterminating all Inderlanders—and they'll need her blood to do so.	1
4	**KILL SHOT** Vince Flynn	3
5	**PRIVATE GAMES** James Patterson & Mark Sullivan	2
6	**DEFENDING JACOB** William Landay	4
7	**THE WOLF GIFT** Anne Rice	2
8	**I'VE GOT YOUR NUMBER** Sophie Kinsella	2
9	**THE SHADOW PATROL** Alex Berenson	1
10	**11/22/63** Stephen King	16

NONFICTION TOP 10

		WEEKS ON LIST
1	**AMERICAN SNIPER** Chris Kyle with Scott McEwen & Jim DeFelice	8
2	**ABUNDANCE** Peter H. Diamandis & Steven Kotler	1
3	**THE END OF ILLNESS** David Agus, M.D.	6
4	**KILLING LINCOLN** Bill O'Reilly & Martin Dugard	22
5	**THE WORLD OF DOWNTON ABBEY** Jessica Fellowes	4
6	**STEVE JOBS** Walter Isaacson	18
7	**INDIVISIBLE** James Robison & Jay W. Richards	1
8	**THE START-UP OF YOU** Reid Hoffman & Ben Casnocha	2
9	**YES! ENERGY** Loral Langemeier	1
10	**AMERITOPIA** Mark R. Levin	6

SOURCE: *Publishers Weekly*, week of March 6, 2012

JULAVITS: JILL GOLDMAN

ENTERTAINMENT WEEKLY (ISSN 1049-0434) IS PUBLISHED WEEKLY EXCEPT FOR COMBINED ISSUES IN FEBRUARY, APRIL, JUNE, JULY, AUGUST, SEPTEMBER, OCTOBER, AND DECEMBER BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 135 W. 50TH ST., NEW YORK, NY 10020. KARIN TRACY, PUBLISHER; HOWARD M. AVERILL, TREASURER. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTIONS: $49.92 FOR ONE YEAR. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 40030378. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX 4027, TORONTO, ON M5W 3H5. GST 888381621RT0001. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, POST OFFICE BOX 30608, TAMPA, FL 33630-0608. CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES. ©2012 ENTERTAINMENT WEEKLY INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR IN PART WITHOUT PERMISSION IS PROHIBITED. ENTERTAINMENT WEEKLY, EW, CRITICAL MASS, LISTEN TO THIS, THE MUST LIST, AND THE SHAW REPORT ARE REGISTERED TRADEMARKS OF ENTERTAINMENT WEEKLY INC. SUBSCRIBERS: IF THE POSTAL AUTHORITIES ALERT US THAT YOUR MAGAZINE IS UNDELIVERABLE, WE HAVE NO FURTHER OBLIGATION UNLESS WE RECEIVE A CORRECTED ADDRESS WITHIN TWO YEARS. MAILING LIST: WE MAKE A PORTION OF OUR MAILING LIST AVAILABLE TO REPUTABLE FIRMS. IF YOU WOULD PREFER THAT WE NOT INCLUDE YOUR NAME, PLEASE CALL OR WRITE US. PRINTED IN THE USA. ♦

Please Recycle This Magazine

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

"Slut." Now you know how it feels.

"Ultimately destructive to so many of the foundations of civilization." Now you know how it feels.

Snooki is engaged and pregnant. "Checkmate," say the Four Horsemen of the Apocalypse.

Finally, the eternal wait is over.

James Carville, Alan Alda, Shepard Smith, Andy Warhol (in the new *Men in Black 3* trailer): Is there anyone Bill Hader can't do?

Cougar Town to go the way of Big Joe? Stars Dan Byrd and Josh Hopkins are cast in new shows for the fall.

Thanks to the success of *The Lorax*, we fear we're never going to be free of ironic mustaches.

Break out the SPF 30. We've already heard the song of the summer. Check out "Let's Go" by Ne-Yo and Calvin Harris.

Dick Clark's *Flintstones*-esque house for sale for $3.5 million. Ann-Margrock slept here.

Emeli Sandé: Like her for knocking Lana Del Rey off the top of the U.K. charts; love her for her amazing voice and excellent single "Next to Me."

The Nicollette Sheridan v. *Desperate Housewives* trial: Why can't ABC air *this* drama every Sunday at 9 p.m.?

The Walking Dead kills off Dale. Now, that's a twist with guts.

In *John Carter*, Earth is called "Jasoom." On Earth, *John Carter* is called "Justawful."

Also called "Justawful"

Dear Hollywood, More Leslie Bibb, please!

So she's playing an astrophysicist?

→BULLSEYE IS A TV STAR!
Watch Extra *every Friday for more on the celebrities and stories featured in Bullseye*

SNOOKI: JUDY EDDY/WENN.COM; HADER: JOHN LAMPARSKI/WIREIMAGE.COM; BYRD, HOPKINS, BIBB: BOB D'AMICO/ABC (3); SANDÉ: IAN WEST/PA PHOTOS/LANDOV; MARC CHERRY: LUIS MARTINEZ/AP IMAGES; SHERIDAN: SCOTT GARFIELD/ABC; *THE BACHELOR*: CRAIG SJODIN/ABC; *JOHN CARTER*: FRANK CONNOR; *THE WALKING DEAD*: MATTHEW WELCH/AMC; BRADLEY COOPER: FAYE SADOU/ADMEDIA /RETNA LTD.; *THE LORAX*: UNIVERSAL AND ILLUMINATION ENTERTAINMENT; NE-YO: ALEXANDER TAMARGO/GETTY IMAGES; HARRIS: TAYLOR HILL/GETTY IMAGES; RUSH LIMBAUGH: STEPHEN LOVEKIN/GETTY IMAGES; KIRK CAMERON: DUFFY-MARIE ARNOULT/WIREIMAGE.COM

All the content, half the price.

Movies and TV Shows
100,000 new releases and popular TV shows.

Music
19 million songs from your favorite artists.

Apps and Games
Thousands of the most popular apps & games at your fingertips.

Millions of books
Enjoy children's books, comic books and cookbooks in vibrant color. Plus hundreds of magazines and newspapers.

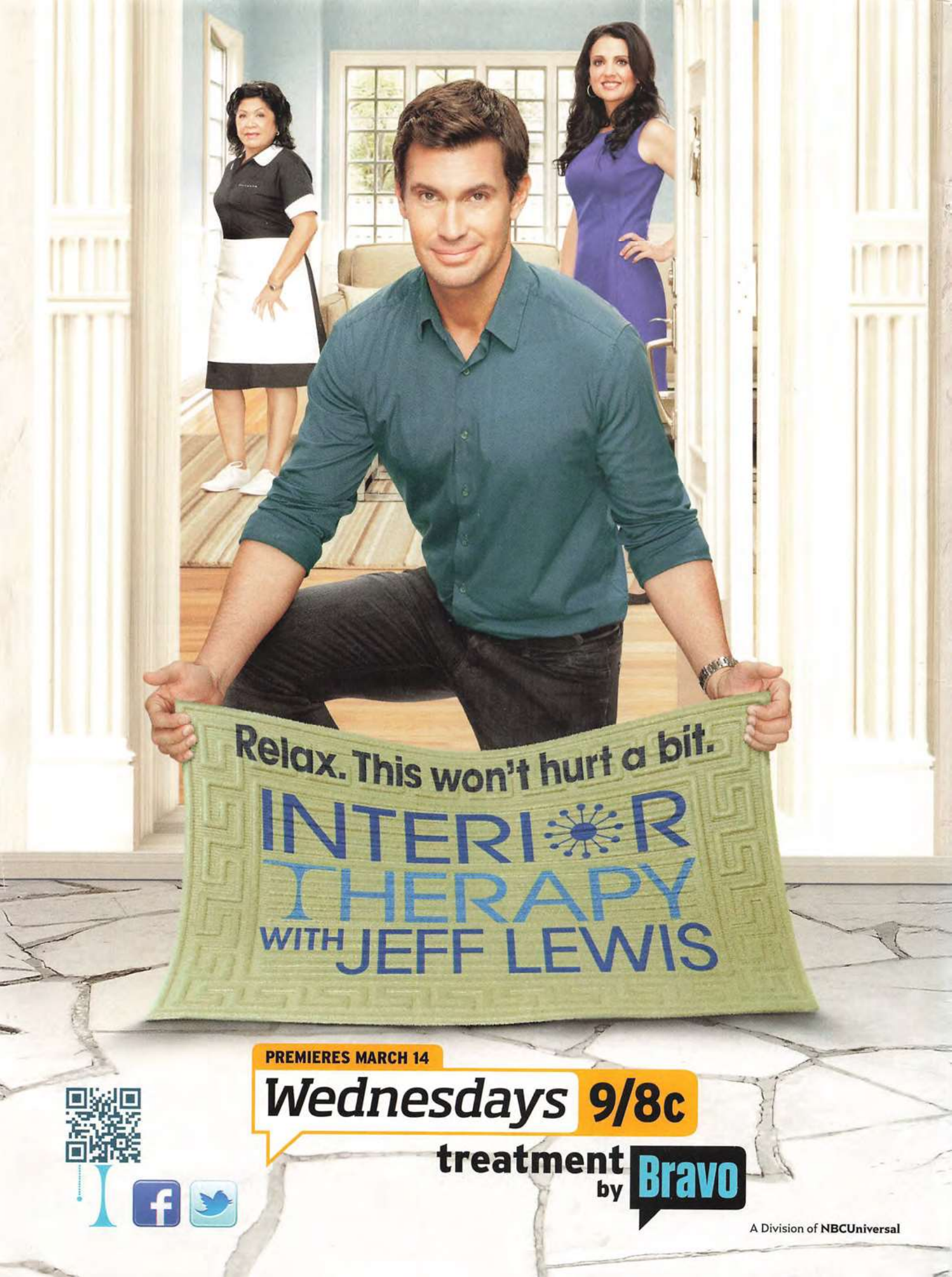
Amazon Silk, the revolutionary cloud-accelerated web browser
Ultra-fast web browsing using Amazon's cloud technology. Exclusively on Kindle Fire.

State-of-the-art dual-core processor
Stream music while browsing the web and downloading movies.

kindle fire | $199

Learn more at amazon.com/kindlefire

amazon


Relax. This won't hurt a bit.
INTERIOR
THERAPY
WITH JEFF LEWIS
PREMIERES MARCH 14
Wednesdays 9/8c
treatment by Bravo
A Division of NBCUniversal